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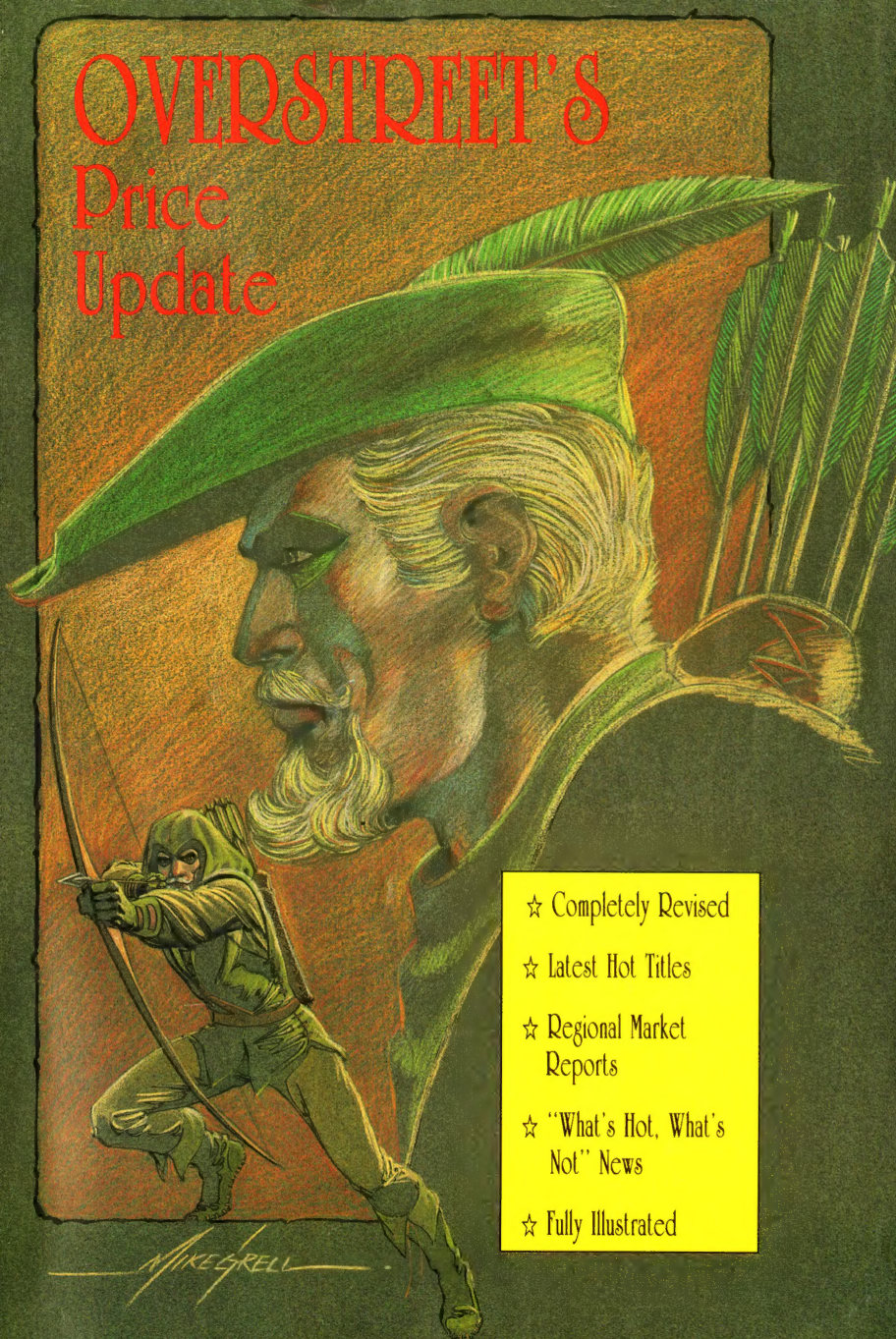

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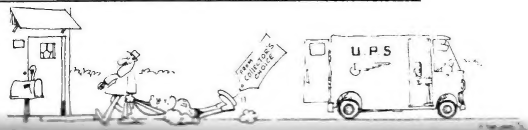

OVERSTREET'S COMIC BOOK PRICES UPDATE

Featuring news and current prices for the comic book market

Publisher
Overstreet Pubs., Inc.
780 Hunt Cliff Dr. N.W.
Cleveland, TN 37311

Editor & Co-Author
Jon R. Warren

Special Price Advisors
Jerry Barletta
Ernest Beckner
Dennis Behrend
Dave Bowen
John Chruscinski
Art Clem
Curtis L. Collins
Keith Contarino
Brian Hicks
D.W. Howard
Paul Howley
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GENERAL INFORMATION

ABOUT PRICES: Overstreet Values represent an **honest and responsible evaluation** of current market values. Prices in this bulletin are an **average** of dealer retail prices from around the country. Prices often vary widely from region to region because demand varies from region to region. Therefore, each store owner should determine prices based on supply and demand in his/her area. Dealers will normally pay a percentage of Overstreet Value based on market needs.

GRADING

Values listed in this price guide are for comic books in mint condition. The value of an issue in less than mint can be determined as a multiple of the mint price:

Near Mint	=	90%
Very Fine	=	80%
Fine	=	45-50%
Very Good	=	30%
Good	=	15%

GRADING DEFINITIONS

Mint- Like new, perfect.
Near Mint- Almost perfect.
Very Fine- Not quite near mint, but still in excellent condition.
Fine- Tight cover with some wear, but still relatively flat, clean, and shiny with no writing on cover, yellowed margins, or tape repairs. Stress lines around staples and along spine beginning to show. Minor color flaking at spine, staples, edges, or corners is permissable.
Very Good- Obviously a read copy with original printing lustre and gloss almost gone. Some discoloration, but not soiled. Some signs of wear and minor markings, but none that deface the cover. No chunks missing, no tape or brown pages.
Good- An average used copy complete with both covers and no panels missing. Slightly soiled or marked with possible creases, minor tears or splits, rolled spine or small color flaking, but perfectly sound and legible.

SYMBOLS USED

The following symbols will be used to designate various activity for each title:

+ The issue or issues have gone up in value since the last Bulletin.

- The issue or issues have gone down in value since the last Bulletin.

H (HOT) Indicates a title or issue that sells extremely well at current prices.

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ISBN 1-891903-04-6
Color 0-933-4583

INTRODUCTION

The comic book market has undergone tremendous growth and change over the years. Since the first edition of **the comic book price guide**, our hobby has grown to be one of the top five collectible fields. The comic book market seems like a miniature stock market with all the fluctuations that occur in price. The need for accurate reports of comic book values has made it essential to issue this and other supplements to the regular price guide. By reflecting up-to-the-minute price changes and market conditions. We hope to insure the future growth and stability of the market.

All Marvel, DC, and direct sale titles are listed since they represent the largest part of the collectible market. We would appreciate any ideas or suggestions you may have regarding future editions of **Overstreet's Update**.

You will notice that there are several features in the Update that are not in the regular Guide. One of the most important is the **market indicaor "H"** listed after certain issues. The purpose of this symbol is to inform the collector or dealer of the **market status** of the most in demand issues. You should read the section on terminology to get a complete understand of what this and other symbols mean. We have obtained price and market data from some of the most knowledgeable dealers in the country and the **market indicator** is a reflection of their opinions regarding collector demand for these issues. Collectors should not assume that because a title is not listed as "hot" that it is not worthy of collecting. On the contrary, many of the titles that are currently not in vogue have beautiful art and excellent stories, and could become the "hot" titles of the future. It is not our intention to state what is collectible; however, we do intend to inform collectors and dealers of the "high demand" issues with this Market indicator.

Because our hobby has grown so large and market changes are so difficult to stay abreast of, we think that this update will serve as the best means for collectors and dealers to assess market values of Silver Age comics. How many times have you been afraid to accept a dealer's offer on your collection because you were afraid that prices had gone up since the Price Guide came out? Or, as a dealer, how many times have you had difficulty in explaining why you could not pay 60 percent of Guide for someone's collection of a slow selling title? In today's comic book market, it is just as important to know the **demand** for a title as it is to know its value. The **price change indicators** let you know the collector demand for any title at a glance. Issues with a plus sign indicate increased demand while issues with a minus sign indicate decreased demand. Another feature of the Update is the **title value** listing. This feature shows the value of a complete run of every title in mint condition. This is a handy feature for the collector that wants to know the current value of his complete runs. We have attempted to weed out information that does not serve to influence the value of a comic, although relevant information regarding artists and first appearances is still included. Only specific artists, origins, first appearances, cameo appearances, etc. that cause a premium in value have been listed along with information of historical interest to the collector. Complete listings have been left to the regular Guide.

IMPORTANT: Prices listed in this book are in U.S. currency and are for your reference only. This book is not a dealer's price list, although some dealers may base their prices on the values listed. The true value of any comic book is what you are willing to pay. Prices listed herein are an indication of what collectors (not dealers) would probably pay.

HOW TO COLLECT COMICS

It is probably safe to say that most comic book collectors didn't start out as collectors—they started out as readers. Most likely they bought their first comics at a newsstand without the slightest notion that there could be comic books worth more than cover price. Initially people are attracted to comic books by their colorful covers, appealing stories, and striking interior art. It is these same qualities that chance the casual reader into the true collector. Since most comic books are part of a continuing series, it is only natural for the comic reader to start collecting the entire series of his or her favorite title. In just a matter of months of going to the newsstand, the reader can acquire a sizable accumulation of comic books and the foundation of a collection is formed. Normally one meets other collectors, either at school or elsewhere, and through association with collectors, one becomes aware of the collecting aspect of comic books. Now all it takes is a few trading sessions, ordering a "back issue catalog" advertised in a comic, or stumbling across the local comic shop, and the casual reader becomes a bonafide fan for life. If you are in this early stage of collecting, we hope this article will help you learn more about collecting comic books.

Comic books were first published in the 1930s and collecting and trading probably bagan shortly thereafter. Many of today's most popular super heroes have been in comic books for more than 40 years. Captain America, Human Torch, Superman, Batman, and many others that are still in print were first introduced in the 1940s during what is known as the "Golden Age" of comic books. In fact, DC first published Action Comics with Superman in 1938 and Marvel (then known as Timely Comics) first published Captain American Comics in 1941. Comic books from this era in mint condition are very rare and extremely valuable. Today, the comic book collecting hobby is so large that in nearly every major city in the country there is one or more stores that cater to comic book collectors. If you are new to the hobby, you should look for a comic shop in your area or check the comic shop directory or the many ads in the regular edliton of **The Official Overstreet Comic Book Price Guide**. A well-stocked comic shop is a collector's paradise. You will find thousands of collector's comics as well as supplies for the collector, and a complete line of all new comics being published. If there isn't a comic shop in your town, you can still find comic books for your collection by trading with other collectors, running an ad in your local paper, or purchasing them from a mail order comic book dealer. Most mail order dealers have a huge inventory of collector comics and they offer them for sale in their catalogs. Usually all you have to do to get a dealer's catalog is to send a postcard requesting one. But some dealers charge a nominal fee to cover postage and handling. We suggest you shop around if you do plan to purchase comics through the mail. Get as many catalogs as you can and compare prices before you buy. Prices can vary widely from dealer to dealer, so you should use this guide as an aid to determine whether a dealer's prices are reasonable. The prices listed in this guide are an average of what dealers across the country charge for comics. Remember, this publication is a price guide—not a catalog of comics for sale.

If you have been buying only new comics up to this point, there are a few pointers you should consider before you begin buying premium priced back issues:

(1). Since the value of a comic book depends on its con-

dition, you should learn how to grade a comic. The guidelines for grading a comic are listed elsewhere in this guide, and it is important that you learn how to identify each grade. You can begin by grading your own collection.

(2). Comic books are most valuable in mint condition and have the least value in good or poor condition, so you should decide whether it is important to you to have comic books in top condition. If you collect simply for the fun and enjoyment that collecting brings, you may be satisfied with the less expensive, lower grade comics. By purchasing good or very good condition comics, you can build a large collection of back issues for the least amount of money possible. If, on the other hand, you take pride in owning a complete set of comics in perfect condition, or if you are taking into consideration the investment aspect of collecting, you should purchase the best condition that you can afford. It is common knowledge that a collection in top condition rises in value faster and is easier to sell than one in lower condition. Indeed, comics in low grade are traditionally difficult to sell.

(3). You should decide what your collecting goals are and stick to them. Basically, this means you should decide what you want to collect. If you enjoy comic books for the art, you should learn more about the different comic artists, both past and present. Collect your favorite artists and try to get a **complete** collection of their comics. This holds true if you enjoy comic books for the stories. Collect what you enjoy and you will always enjoy collecting. This doesn't mean you should never try anything new, but it does mean you should have a sense of direction in purchasing items for your collection. You can spend a lot of money very quickly if you don't concentrate on one or two interests at a time.

(4). Subscribe to some of the fanzines and keep up with what is going on in the hobby. One widely used fanzine is **The Comics Buyer's Guide**. Each issue contains information about comic book conventions in your area, new comic shops, interviews with artists and writers, new comic book announcements, and a host of other valuable information. **The Comics Buyer's Guide** is especially useful because it comes out weekly and dealers and collectors sell and trade through their ads. (The Comics Buyer's Guide, Krause Publications, 700 E. State St., Iola, WI 54990).

(5). As you develop an idea of what you want to collect, you should compile a want list of comic books that you wish to purchase. Take your want list with you when you go to a comic shop or a convention so that you will know exactly which issues you need to buy. List the title, issue number, condition desired, and the price you are willing to pay.

(6). As your collection grows, you should make an inventory of items in your collection. This can be a note book or a set of 3 x 5'' cards listing every comic book and related item that you own, along with the condition and the price you paid. Not only is this a useful means of checking the status of your collection, but is also useful for insurance purposes.

Slowly but surely your collection will grow in size and value. The money you invest today, if invested wisely in condition and quality, can be an excellent hedge against inflation and should the time come when you must sell your collection, you can expect to realize a profit on the transaction. It is imperative, however, that you buy the best condition possible and that you buy or trade for them at the lowest price possible. Comic book collecting is an above average, long term investment and in some cases a good short term investment, but you would be beter off leaving the speculating to the advanced collectors and dealers. It is uncommon for a collector to purchase a comic book and expect to sell it for a profit in a few short months. More likely a profit will be realized on a collection that is held for several years and has had time to realize its full potential. We prefer to promote the idea of collecting for fun and enjoyment. After all, this is the reason most people start collecting in the first place.

Eventually you will discover that your collection has become so large that storing it without damage to the comics is a problem. One of the best investments you can make is in proper storage materials: i.e., comic storage boxes, plastic bags, etc. It is not advisable to merely stack your collection in your closet. No matter how careful you are, they will still get damaged. And the difference in value between a mint comic and a fine one is considerable. The slightest tear or crease can lower the value of a comic by 50 percent or more. So, proper handling and storage of comic books is something every novice should learn. In so far as storage is concerned, you should purchase a supply of 3 mil polyethylene bags for placement of each individual comic. These bags prevent damage from dirt, moisture, and other dangerous elements that unprotected comics are subjected too. You should also purchase some specially-made comic book storage boxes. These are inexpensive and can be purchased from most comic book dealers. If there isn't a comic book shop in your area, you can order these materials through the mail from a number of different firms. As you become more advanced, you will learn about sophisticated storage materials such as Mylar sleeves and acid-free boxes, but for now you should be concerned with basic preservation techniques.

It is important to learn the proper method of handling comics. When you purchase a mint condition comic, it is best to read it once and file it away. Continued handling and reading will lower the condition no matter how careful you are; so if you plan on reading your comics more than once, you should purchase an extra copy for this purpose. The following steps are provided to aid the novice in the proper handling of comic books.

(1). Remove the comic from its protective bag. Beware of the tape that is used to seal the bag; if the tape sticks to the cover of the comic book, permanent damage will result.

(2). Gently lay the comic (unopened) in the palm of your hand so that it will stay relatively flat.

(3). You can now leaf through the book by carefully turning the pages with the thumb and forefinger of the other hand. Avoid creating stress lines on the covers with your fingers and be particularly cautious in bending the cover back too far on a mint comic.

(4). After examining the book, carefully insert it back into the bag after removing the tape from the flap of the bag. Beware of causing a fold while returning the comic to the plastic bag. If you are handling someone else's comics, it is advisable to ask permission before removing the comic from the bag. Most dealers at a store or convention prefer to remove the comic from the bag themselves, so that it will be their responsibility if the comic gets damaged.

In summary, we hope this article will help the newcomers to our hobby become aware of the many interesting facets of comic book collecting. Whatever your interests or motivations, we feel this is a hobby with a unique appeal. Comic books as a collectable have all the attraction of other collectables such as coins, stamps, or art, and more. As a result, ours is one of the fastest growing hobbies in the country. So welcome aboard! As you become an

advanced collector and a permanent member of fandom, we hope that **The Official Overstreet Comic Book Price Guide** and **Overstreet's Update** will always serve as useful tools towards achieving your collecting goals.

TERMINOLOGY

Many of the following terms and abbreviations are used in this book and are explained here:

a-Story art: **a(i)**—Story art inks; **a(p)**—Story art pencils; **a(r)**—Story art reprint.

B&W—Black and White art.

Debut—The first time that a character appears anywhere.

Fanzine—An amateur fan publication.

First app.—Same as debut.

Flashback—When a previous story is being recalled.

G.A.—Golden Age (1930s—1950s)

Hot—An indication of market activity whereby the title or issue series is extremely popular and collector demand is very high. These are the titles or issues for which dealers report the highest turnover and most difficulty keeping in stock.

i—Art inks.

Infinity cover—Shows a scene that repeats itself to infinity.

Inker—Artist that does the inking.

Intro—Same as debut.

JLA—Justice League of America.

JSA—Justice Society of America.

Logo—The title of a strip or comic book as it appears on the cover or title page.

Market Indicator—Listed in the last column of each issue series. This symbol (H) reflects a hot status of market activity. See definitions for Hot.

nd—No date.

nn—No number.

Origin—When the story of the character's creation is given.

p—Art pencils.

Penciller—Artist that does the pencils.

Price Change Indicators—Reports a change in value in an issue or group of issues when different from the previous guide listing. A plus or minus symbol is used indicating up or down prices. These changes are reported in the third column of each issue series.

R or r—Reprint.

Rare—10 to 20 copies estimated to exist.

S.A.—Silver Age (1956- Present)

Scarce—20 to 100 copies estimated to exist.

Splash panel—A large panel that usually appears at the front of a comic story.

Title Value—Reports the value of a complete run of a title in mint condition.

Very Rare—1 to 10 copies estimated to exist.

X-Over—When one character crosses over into another's strip.

Zine—See Fanzine.

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LETTERS To The EDITOR

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P.O. Box 2512
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Dear Overstreet Publications;

Since my last letter I sent you I've done some investigating of my own! With the next page is the dealer asking prices for *Albedo* in Seattle, Washington. I asked S.A. Gallacci (artist of Albedo) what the prices were in his area. While I was discussing that, I visited several local comics shops in the Syracuse, NY area and their asking prices were even higher! They told me that *Albedo* is RED HOT, SCARCE, RARE, EXCELLENT ART!! With the next page I list the correct prices, please make corrections.

Mike Francis
Baldwinsville, NY

(Editor's Note: Mike went on to list a page of prices which were basically double the price listed in the Bulletin.)

Mike, there is no disputing the fact that Albedo is a very popular title in some parts of the country. But,the sad truth is, the supply of Albedo issues (the early ones) is so small that there are not enough documented sales for us to raise prices higher than they are. And remember, the prices listed in the Overstreet Guides is an average of cross-country prices... not the highest possible price. Some dealers may be able to sell Albedo for the prices you listed. However, some dealers are not able to get those prices. We feel the Bulletin price is an accurate average. We leave it up to the buyers and sellers to set the records. Also, we don't list HUZZAH! in the bulletin because it is a fanzine. This is a comic book price guide, not a fanzine price guide. Finally, beware of dealers that say words like RED HOT, RARE and SCARCE in the same breath that they say "only $500", limit 10 copies. It is possible that they have a "conflict of interest" - Jon Warren

Dear Overstreet,

I read your plea in the "Bulletin" for photocopies of "Gobbledegook". I have enclosed a photocopy of both the front and back cover (it's really a wrap-around). It has old stories in it from Eastman and Laird, and artist gallery, Corben, Hatten, Lason, & Dooney art. The Eastman and Laird stories (old TMNT and others) are great! I love it! Actually, the whole book is great. Well, keep up the good work, you guys are the best!

Signed,

Brian Hoag

Dear Brian,

Thanks for your time and energy. Unfortunately, you sent us a photocopy of the 1986 Gobbledegook. We were wanting photocopies of the 1984 version. We have since received photocopies of the '84 version (courtesy of Jon Houston). And thanks for the kind words. We appreciate it! - Jon Warren

Editor's Note: we received a deluge of photocopies of the wrong *Gobbledegook* issue. Thanks for the effort anyway.

Dear Jon Warren;

How do I become a subscriber to Overstreet's Bulletin? I really enjoy your Bulletin. I am stationed in Guam and have bought all your other issues here. I am to be stationed in Australia with an FPO San Francisco postal address. Please let me know what your yearly fees are for said subscription, for the place I am to be stationed doesn't have the Overstreet Bulletin. I will pay in advance. Enclosed is a 22¢ stamp for your response.

I do enjoy your Bulletin very much. It is tops! JOB WELL DONE!
The Best;
MS2 Ronald Skufca

Dear Ronald;

At present, we are not offering subscriptions to the Bulletin. However, that could change. For now, Just remember the publishing schedule posted in the front of the book and send us an order around the first of the month for the month of publication. Included enough for overseas postage. The address is the address listed at the top of page two (the Special Advisor's Page). We have been getting a lot of requests for subscriptions and may be able to offer the service in the future. But for now it will be up to you to send us the order in advance of the publication date. Or check with a local comics shop if there is one in your area. Finally, I am glad that you enjoy the Bulletin. A lot of hard work and dedication goes into all the Overstreet Guides. I'm glad that folks like you appreciate it! - Jon Warren

LETTERS To The EDITOR

Send letters to:
Jon R. Warren
Overstreet Pubs.
P.O. Box 2512
Chattanooga, TN
37409

MARKET REPORTS

Bob Nastasi
Amazing Comics
Sayville, New York

The comics market of 1987 has taken a full swing. The change in the field from 1985 to 1987 was as drastic as the change we saw from 1982 to 1985. We have completed a full circle and are now back to the basics. The basics being books we can depend on month after month for quality and entertainment. The collector, who last year was buying multiple copies of every number one issue is now focusing on DC, Marvel and the proven quality independents.

The glut has left a bitter taste in all our mouths, and hopefully, we all learned from it. So when the next craze comes along (and it will!); be it 3-D comics, Chinese translated books, or whatever, we should all be more knowledgeable and selective in what we buy. Right?

NEW ISSUES MARKET REPORT

DC has been out selling Marvel all summer along here at Amazing Comics, and I see this trend continuing with *Millennium* this fall. As I write this *Millennium* #1 and its first week of crossovers have come out and all were sellouts! Even though we doubled, tripled, and in some cases ordered five times normal, all were sellouts. *Justice League* and *Flash* are DC's hottest titles right now with the first few issues in constant demand. The *Batman Son of the Demon* hardcover sold incredibly, with no reorders available. Look for this to skyrocket. The two John Byrne *Superman* titles and the Perez *Wonder Woman* book are very good, steady sellers. *Doom Patrol* is hot with sellouts on all three issues to date. Prices on the *Green Arrow Long Bow* series have stabilized for now but the anticipation for the new series is great and both will do well. *Swamp Thing* has shown no signs of a decrease in sales since Moore left: Still steady. *Batman* and *Detective* are still strong sellers but the changing of artists all the time will slow these books down. The upcoming *Blackhawk* series should be a blockbuster this fall, keeping DC number one in the direct market.

But not all DC titles are doing rosy. Sales on *New Teen Titans* have dropped drastically. Forget sales on *Tales of the Teen Titans*; those aren't any! And *Teen Titans Spotlight* sales are down to a crawl. Titles that were DC's best sellers just two years ago are now at best only average sellers! Does anyone reading this buy *Warlord* anymore?

Some of the non-continuity DC titles such as *Outcaste* and *Silver Blade* have slowed to a crawl after a fast start. *Underworld* is also a slow seller. These titles will never be best sellers, but we should all tip our hats to DC for publishing different titles.

Marvels are on the rebound. The *New Captain/Captain America* issues are hot with #337 a sellout. *Iron Man* has picked up with the *Armor War* Saga (issue #225). *Thor* and *Incredible Hulk* both have been picking up in sales. All of Spiderman's titles are up, due to the strong back to back storylines this past summer. The biggest series for Marvel this fall is the *Fall Of The Mutants* storyline. *New Mutants* #59 was a complete sellout for us, with the rest of the series to follow. Punisher is still hot, as are any book with his appearance. Look for him to guest star in upcoming issues of *Strange Tales* and *Daredevil*. *Silver Surfer* is also still doing very well. And *Nam*, both as a new and back issue, is very much in demand. *Marshall Law* did very well with its first issue and could be a real sleeper. But its bi-monthly status may hurt. Time will tell.

What about *G.I. Joes*? Why isn't this title in the above group? Well, *G.I. Joe* has slowed down in this area. The cartoon show has slipped in its rating from #1 to something like #10. As a result, comic sales have slipped also. As back issues, the earlier numbers have peaked out. So if you are still buying ten copies of every issue of *G.I. Joe*, be careful! *Transformer* sales have almost dropped in half from last year. Probably for the same reasons as the Joes. And we can't even give *Thundercats* away here anymore. *Alpha Flight* sales have been sliding of late. This could be a result of its rise in cover price. *Daredevil* and *Fantastic Four* have both dropped somewhat in sales also.

The hottest Independents right now are the Japanese titles, with *Lone Wolf And Cub* leading the pack. Supply and demand will keep this title strong. *Area 88*, *Mai*, and *Kamui* are all hot sellers. *Mai* is the best seller of the three here at our shop. The Bi-Weekly status will keep these titles in demand. I find the 1st printings of the second issue of each to be scarce. *Speed Racer* is very hot right now, as is *Astro Boy*. Both are from Now Comics. *Concrete* is a very strong seller from Dark Horse, with all his earlier appearances from Dark Horse Presents hot sellers as back issues. With *Cerebus* hitting issue #100, back issues are flying. *TMNT* sales have slowed somewhat, but look for this title to lead the pack again as a line of toys and a T.V. show are in the works.

There are not as many hot independents this year as compared to last, but there are many, many excellent titles that should be bought, read, and supported (after all, that's what comics are really for...remember).

Warlock 5 is still a strong seller from Aircel, but the rest of their line have slowed. Airboy from Eclipse has slowed a lot. And most of last year's hot black and whites are nowhere to be found this year. Yes Martha, we are back to the basics!

BACK ISSUES MARKET REPORT

Overall, the back issue market is sluggish. There are still many new titles coming out that ties up the collector's extra money. Current back issues (1980 up) do very well with Marvel leading the pack. Back issues from this period are in constant demand for main Marvel titles such as *X-Men*, *New Mutants*, *G.I. Joe*, *Spiderman*, *X-Factor*, and *Avengers*. DC back issues do well from about "Crisis" up (1985 up). The new *Justice League* and *Flash* lead DC - these titles are hot. Other titles in demand are the *Batman* comics; especially years one and two, the John Byrne *Superman* books, and the new *Wonder Woman* series. All are strong back issues.

There is not as much demand for the 1970's comics. Most back issues sell slow to moderate at best. This suggests that collectors today want to get in on the newer titles. Its very easy to start an *X-Men* collection at issue #200 up, then work your way down, or getting *Superman* and *X-Factor* every month and at the same time work your way back to issue #1. But getting *X-Men* #67 to 140 will take a great deal of time and money.

But when we get back into the 1960's and down back issues, we have another story. Both Marvel and DC titles from this period are in great demand with prices rising. Basically, the people who are collecting books from this period have all the 1970's stuff, collect and keep up with their new titles and are looking to invest in this time period. Early Marvels and DC's from this period sell extremely well at and above price guide prices. I think the key word here is quality. Collectors are looking for all grade conditions, but especially high grades. Whenever we get a high grade DC title in, its sold before we can even put it in the showcase! *Batman* and *Detective* were the top DC sellers last year. But 1988 will be Superman's year. *Superman*, *Action*, and *Adventure Comics* from this period will be great investments. Older issues of *Justice League*, *Flash* and *Green Lantern* are also in demand. For Marvel, *Spiderman* and

X-Men are seeing the most demand. Many of the Marvels from this time period are greatly undervalued and collectors are realizing this. I see this trend continuing in the future even stronger as less and less of these comics will be on the market.

CLOSING COMMENT

I don't want to sound redundant here, but my summary is similar to my introduction. The market has returned to the basics. Which I see as a sign of a stronger, healthier market for all. Quality and dependability seem to be the major concern rather than how many new number ones are out this week. 1987 looks to be a banner year in comics history. And I see 1988 as even a better one.

Ernest Beckner
Bookcom/Book Exchange/Book and Comic Outlet
Maryland

Fall has come upon us again and Marvel and DC are still duking it out for the top spot - early indications are that both companies will score monstrous hits with their fall projects. DC with *MILLENNIUM* (can't wait til the little ones try to pronounce this one) and MARVEL with *FALL OF THE MUTANTS* (Hmmm, sounds familiar).

DC is "cleaning Marvels clock" and has been the topic of conversation over the last 12 month period....and folks lets' hope it stays that way. With a little competition there is no telling what outstanding things either one of these big boys is liable to dream up. Buy both, keep 'em on their toes. Let them know you want quality at a fair price. The message is getting through! Finally!!

It seems that you still can't pick up a comic news publication without reading about the black and white glut of a year ago. Well, while we've been brow beating ourselves about our past mistakes, another glut of sorts has begun to affect our business - the same sort of glut we began to experience in the summer of 1983 - "The summer of the high priced reprint" (*X-MEN CLASSICS, GREEN LANTERN/GREEN ARROW*). That was a summer, - but now companies are beginning to reprint on a routine basis. Go ahead call 'em second printings... They're still reprints. What is reprinting doing to demand for back issues? Does reprinting in a different format (*NAM TPB., SON OF THE DEMON TPB*, etc.) effect demand for first printings? Does the public want reprints or just the comic companies? I'd like to see other special advisor's thoughts on our "oh so familiar" new glut.

But enough of this soap boxing. Lets get on to what we all want to talk about. The "WHAT'S HOT - WHAT'S NOT" news.

MARVEL

The JOES have stowed to a more gradual fall pace. Usually they'll go hand and hand with good report cards. *ORDER OF BATTLE* and *SPECIAL MISSIONS* still moving very well individually or in sets (at discount prices). *X-MEN* are riding a high for the time of year possibly due to the early throes of *THE FALL OF THE MUTANTS*. We're also beginning to see some back issue action on *NEW MUTANTS* and *X-FACTOR*...where as before these had gone through some sluggish periods.

I usually encourage investors to put their money in real estate, but I must say I'm seeing a high turn over on most all Art Adams material, especially the *X-MEN* annuals (9 & 10) and *NEW MUTANTS SPECIAL #1*. Looks like a good time to buy. Nice job, Art.

The "NAM" is the G.I. JOE for all ages. Just when I think "UT, it's finally slowing down", it begins to pick up again... Weird Huh? #1 (2nd print) #2, 5, and 6-10 have all enjoyed another price increase.

Of the Spiderman titles *WEB* has begun to fly just lately. Best of the bunch are the early issues (1-3) #29 and Art Adams (again) in *WEB* annual #2. The other books are moderate.

The "best of the rest" are: *LONGSHOT* - still crazy (after all these years), *SILVER SURFER* - Both series plus-Byrne and *FANTASY MASTERPIECES VOL II*, Punisher - red hot - *DAREDEVIL* and *AMAZING SPIDEY* appearances especially *TRANSFORMERS* - regular series - OK. *UNIVERSE*, *MOVIE* and *HEADMASTERS* - all back issue hits. *WOLVERINE* - another price jump! *CAPTAIN AMERICA* - Old boy ... going strong.

Most New Universe titles are selling right down there with *CRASH RYAN, INDIANA JONES, SIX FROM SIRIUS*, etc.

Not to be overlooked this fall are this past summers Wolverine appearances in: *ALPHA FLIGHT* #52 AND 53, *DAREDEVIL* #248 and 249, *WEB OF SPIDERMAN* #29.

His *INCREDIBLE HULK* appearance should be on sale as you read this. These should all be good long term investor material for you fortune hunters.

DC

Where do we start? - You want to start with *GREEN ARROW*? Ok. Mike Grell has made the transition to the prestige format look easy. What a hit! *GREEN ARROW* #1 and 2 have topped out (?) here at $11.00 each. #3 however is sluggish but should eventually take it's place with the others.

Isn't it interesting how a couple years ago you could show somebody a $2.50 comic (*RONIN*) by a hot artist (Miller) and they say "no thanks... to much $". Today you show the same guy the same type item and you get "no thanks, I've already got three copies $$$". *BATMAN, SON OF THE DEMON* graphic novel - after I heard "you ordered how many of those?" from fellow retailers, I thought I'd made a mistake. But now I can say "I'm selling out" - at retail $14.95. How well will this do as a back issue? Too soon to tell. I think there'll be some demand for the hardback. Even when the paperback sees circulation.

JUSTICE LEAGUE INTERNATIONAL and *FLASH* are headlining the DC back issues - though they have slowed from their summer "breakneck pace."

It looks as if DC expects great things from Howie Chaykin's *BLACKHAWK*. This seems to be shaping up as a book that will fall somewhere between *LONG BOW* and *DARK KNIGHT* in sales. We've been fielding advance requests for this already!

Forget what I said last time about silver age DC's, we've moved several key issues including a near mint *GREEN LANTERN* #1 (below guide).

Also, let's mention: *YOUNG ALL STARS* - Still moderate plus. *WATCHMEN* - slowing down. *SUPERMAN* - strong new, weak back issue. *WONDER WOMAN* - moderate and holding.

INDEPENDENTS

Really only a handful of hits and a boatload of bombs from the alternative publishers. Some of the earlier successes have suffered from B&W syndrome. *BORIS THE BEAR* and *CONCRETE* have taken a dive just recently, however DARK HORSE has had a good track record and this sudden dip may just be our September sales. *WARLOCK 5* and *MAELSTROM* from Aircel appear to be holding their own, but we aren't seeing much action on *ICARUS* or any of their older titles.

Eclipse's *AREA 88*, *KAMUI*, and *MAI* appear to have been flashes in the pan in our area as more recent issues are just collecting dust. Tom Lyle's *STRIKE* has been a minor hit at our Glen Burnie store.

This is probably due to the fact that Glen Burnie is a little more that a stones throw from Pimlico in Baltimore (where the story takes place).

Perhaps the company that has come the furthest this fall is good, old First Comics with *LONE WOLF AND CUB*, a large scale hit. Plus *JON SABLE* on television. Even if the TV series isn't a hit, it can't possibly hurt sales on the comic. Hold on to those *SABLE* back issues! This may be our next HOT comic.

NINJA HIGH SCHOOL from Antarctic Press is still a strong back issue book, and now the entire mini series is out. Too bad the regular series will not be color, as it would have boosted sales on this apparently regional book.

Comicos' *ROBOTECH* has cooled quite a bit since the last bulletin and does not even move very well as a new issue. The *GUMBY SPECIAL* is falling into the Art Adams group as a steady sell.

Blackthorne's *GUMBY 3-D* is a great tie-in book with the *SPECIAL*. Also good are *3-D STOOGES* #1 and 2. These are the Wolverines of Blackthorne.

ASTRO BOY and *SPEED RACER* are regarded as "Quality" material by the Marvel fans and as such sell. Customers don't seem to notice that they're from Now Comics. This is what I'm talking about when I say "Quality at a fair price". Fantagraphics offerings always seem to miss the mark with many of our customers. They're not aiming for the mainstream fan - but for the fan's fan - the fan of the 1990's. Five or ten years from now we'll all be reading Fantagraphics titles. But for now we're reading *USAGI YOJIMBO*.

ELFQUEST SIEGE AT BLUE MOUNTAIN is still a major back issue in Maryland. The only problem here is that they don't come out often enough! We regularly sell issues #1-3 at around $5.00 each. #4 is still selling new.

Well, that's the rundown on most of this seasons comic action. Hope you're enjoying it as much as I am. At the risk of being redundant, I'd just like to recap a point, if I may: the major comic companies should get a handle on the reprint situation soon, so that a large portion of retail sales are of the back issue variety. This would guarantee that we would all: publishers, distributors, retailers, readers, collectors, investors, and yes - even Overstreet--- have a back issue market to talk about, read, sell, protect and most of all enjoy.

D. W. Howard
Super Giant Books
Asheville, North Carolina

The name of the game is shake-out. For almost a year now, a shake-out has been going on among the small publishers. Titles have been cancelled, publishers have gone out of business or been merged with others, and some under-talented "creators" have gone back to being fry cooks at fast food restaurants. Now the shake-out has spread to dealers' back issue inventories.

Some titles have considerable aesthetic appeal, but as a matter of taste are only for a limited number of readers. Other titles probably were never all that good anyway. In the latter case, comics will only sell as back issues if there is continual publisher promotion for the title itself. Many of those titles are no longer being published, and shop inventories are overcrowded. We're seeing half-price sales, four for a dollar sales, sales at even lower levels. What we're not seeing is any sort of buying frenzy generated by these low back issue prices. Most collectors who were interested originally already have these comics; new collectors don't know they exist and are too busy buying this month's new arrivals to find out.

There are, therefore, a lot of comics available cheap: small publishers, odd-ball titles, discontinued titles from the big Two, mini-series that don't have a tie-in with a continuing major title, etc. Many shops have invested heavily in these, with the idea of being able to offer every issue to interested fans for an indefinite period of time. If the fans are buying something else, these comics won't move. Last year, and in prior years, a dealer in this position could unload his extras to another dealer if he got cheap enough. On today's market, dealers who try this tactic generally find that their potential purchaser has the same problem.

In new comics, this has meant a gradual return by sophisticated collectors to DC and Marvel, and increasingly a parity of position between those two. There is a hesitancy to experiment on the part of both dealers and collectors; and at least with the Big Two, they are more comfortable giving a new title a try. (Of course there are exceptions!)

Definitely DC is dominating the new comic market. The new *Superman*, *Flash*, *Wonder Woman*, *Batman*, and *Justice League* have pretty much defined a Third Heroic Age for DC, building nicely on the success of the *Legion* and *Teen Titans*. Back issue-wise, however, all isn't as it appears. The "new" DC collector is tending to put in fairly recent "stops" in his set. He starts *Superman* with the Byrne issues, *Flash* with the new #1 by Jackson Guice, *Wonder Woman* with Perez, and *Batman* with the Miller era. By and large, collectors are interested in DC back issues for only the last year and a half. This still leaves Marvel the better seller for general back issues, with 25 years worth of *Spider-Man*, *Iron Man*, the *Fantastic Four*, etc., available, in demand, and selling.

Going back a bit further in time, the early Silver Age is seeing a lot of activity. This interest centers on about 1959--1963 for DC, and 1961--1965 for Marvel. It also centers on the major titles. *Green Lantern* and *Spider-Man* are in demand; *Anthro* and *Luke Cage* are not. Going back a little further, Golden Age Timely and DC are also hot--especially the titles that have Silver Age equivalents.

Part of this has to do with the cost of collecting. In the 60's and 70's, fifteen or twenty dollars a month bought you virtually every comic being published. Many collectors favored going after all the new comics rather than picking and choosing older ones selling at a premium. Now we're in an era of $400 to $750 to buy one each of a month's offering. That's a lot of money, and many collectors simply can't afford it. Other collectors are preferring to pick and choose among the new, and put the difference into high-ticket comics. That same $400 to $750 will get some awfully nice VG or better Golden Agers, or some pretty Fine to Mint early Silver Age.

Another factor is the fact that not only is the hobby maturing, but so are the hobbyists. Guys and gals who were in high school or college two or three years ago are now out in the world with jobs and earning money--big money, some of them. A 25, 30, or 35 year old collector with a good job can afford comics that were only a dream during the teen age years.

This maturing seems to be affecting *G.I. Joe* as well. Many of the 10 and 12 year old boys who began collecting it 3 or 4 years ago have now "outgrown" it. At my stores, we are having more *G.I. Joe* collections offered to us than ever before; more collectors seem to be getting out than are starting to collect.

Activity has slowed down on *X-Men*, particularly the more expensive #94--121, with many collectors preferring to buy the *Classic X-Men* reprints. Issues of *X-Men* that would have sold immediately a few months ago now go begging.

There seems to be a scramble underway to complete sets of *Watchmen*. Since this is generally considered to be a title that will develop into an enduring classic, there is speculation that the original issues will eventually become expensive items. Most such scramblers are also securing the *Watchmen* trade paperback as a reading copy.

DC's prestige format, after the success of the *Dark Knight* and *Long Bow Hunters*, will undergo another outing with Chaykin's *Blackhawk*. Given his track record with *American Flagg!* and *The Shadow*, everyone is expecting a critical and aesthetic success. Financially, will the issues go up? A lot of dealers feel that they severely under-ordered on *Dark Knight* and *Long Bow Hunters*; will they be cautious again? If so, expect prices in the $5 to $10 range almost immediately. But if every dealer orders plenty, there may be more than enough to go around.

Jerry Barletta
Best American Comics Inc. / Super Hero Universe #1-12
Cambridge, Massachusetts

Coast to Coast Report

In general, the market seems to still be regaining strength after the problems of the past year. The recent trend of weeding out the "JUNK" is thankfully continuing and things look brighter for the future!

MARVEL: Marvels event of the season is obviously the Fall Of The Mutants storyline. While sales on the three titles involved (*X-Men*, *X-Factor*, and *New Mutants*) have not increased dramatically, we feel that the books will be given a boost from the strengthening of the storylines that this series promises to deliver.

Also currently going on is the *New Captain America/The Captain* storyline in Cap's book. This series has been very hot and a fast mover so far BUT, we'll see what happens.

Two new series which fell below our expectations are *Punisher* and *Silver Surfer*. Most comments about *Punisher* (which did quite well as a limited series that is still in high demand) seem to criticize the art more than the story. It seems that most people (especially the younger ones) feel that Mike Zeck's art style suited the book better than Klaus Jansan's. The first issue of both series sold very quickly but dropped substantially beginning with the second issue. We can only hope that improvements are made soon on both titles so that something with a lot of potential won't returned to guest-appearance-only status.

Two other series which aren't really being used to full potential are *Fantastic Four* and the *X-Men*. While the Fantastic Four seem to be stalled without any real plot progression, it is our opinion that *X-Men* should have an art team with more fan appeal (Arthur Adams/Terry Austin). This is not to say that the present team of Marc Silvestri and Dan Green aren't doing nice work on the series, it's just that a book with *X-Men's* huge following deserves a very popular team.

On a more positive note... we were very glad to see Tom Defalco replace Jim Shooter as Marvel's editor-in-chief. We feel that this can only bring about good changes and we expect to see many creative talents as well as projects that we couldn't see under Shooter (re) appear at Marvel.

Marvel's new titles, *Alien Legion* and *Marshal Law* were released in the past few months, with *Marshal Law* making it's debut and *Alien Legion* seeing a rebirth. While *Marshal Law* generated alot of interest, *Alien Legion* seemed to attract only the readers of the first series.

Marvel's new Star comic, *Visionaries*, has been a very hot item and should be watched closely.

As a whole, Marvel back issues have been selling as well as ever if not better, making us glad that we maintain the large back issue inventory that we do.

DC: DC's seasonal event is, of course, *Millennium*. With 8 weekly issues and 30+ crossovers, the series should produce a lot of fan interest. We think that it will at least re-introduce some people to series that they dropped back before DC made it's big changes and improved many titles considerable. Titles like *Wonder Woman*, *Flash*, and *Justice League* are often ignored by many people who not-so-fondly remember the stories of several years ago and don't realize how the story-lines have changed and been improved.

DC has released some other series recently which have had varying degrees of success. While *Doc Savage*, *Amethyst*, *Wasteland*, and *Underworld* have sold fairly well to very well; *Outcasts* and *Silverblade* seem to have been ignored for the most part.

DC back issue sales are mostly very constant or slightly higher. Titles like *Flash*, *Wonder Woman*, and *Justice League International* remain in high demand, and with good reason. Kevin Maquire's art fits *Justice League International* very well and the writing team of Giffen & De Matteis are producing excellent stories with very good characterizations. George Perez's storylines and layouts have been nothing but first-rate and have turned people who wouldn't have considered touching the book a couple of years ago into avid fans.

Older material like *Watchmen* and Moore's *Swampthing* are retaining a solid demand.

INDEPENDENT PUBLISHERS

COMICO: Most of the Comico line has at least a relatively small but loyal following and some of their titles such as *Grendel* and the *Robotech* books have very strong followings. The overall quality of the entire line is quite good.

FIRST: First also has a very strong line in terms of readership as well as quality. *Nexus*, *Badger*, and *Grim Jack* seem to have permanent followings. *Evangeline* and the Michael Moorcock adaptations also have good followings, although they do seem to attract a smaller audience. *Shatter* and *Whisper*, along with *Jon Sable* are of late, seem to be slipping and possibly in some danger. In *Sable's* case, however, the upcoming change of writer, if successful, may give new life to the book. First's new-comer, *Lone Wolf and Cub*, is extremely HOT right now and with the readership it has built it should be very successful during it's three-year run.

ECLIPSE: Eclipse's hot books right now seem to be their Eclipse International line. These three titles, *Mai*, *Kamui*, and *Area 88* are very hot right now and are in very high demand. They seem to be attracting new readers at a pretty good rate and shouldn't have any trouble holding their own.

The rest of Eclipse's line varies. While some titles have very good followings, like *Airboy* and *Miracle Man*; others don't do nearly as well.

AIRCEL: Aircel's momentum seems to have slowed down a little, but not dangerously so. *Elflord* and *Samurai* have small but strong followings and *Warlock 5* seems to constantly be gaining readers. *Stark: Future* and *Dragon Ring* aren't quite as popular but don't seem to be in any danger.

BLACKTHORNE: Although they have cancelled many of their titles, Blackthorne still "has a ways to go" if they want to clean up their act and survive.

MARKET REPORTS

Dennis Behrend
Golden Age Collectables
Seattle, Washington

Contrary to public myth, not every comic book released will appreciate greatly, if even significantly in value. Many comic collectors have become more discriminating towards what they will purchase for investment purposes. As a result, serious collectors and investors are turning towards key issues which have reliably increased in value. Many silver age key issues are in demand, while most anything golden age is sought after. Since the availability of many key issues is limited, investors have begun to realize that these comics are practically "guaranteed" to increase in value (even if it takes several years), while collectors figure to buy these same comics before they rise in price again.

We can also expect to see some "new keys" in the market. These are the up-and-coming comics from within the last 10 or so years, which will in about another 10-20 years reach the same level of status as their forerunners. Among these are *Hulk* #181, *Spider-man* #129, and the *Longshot* mini-series. Although these comics will rise and level-off every so often, it appears there will be a steady demand for these issues, especially to new generations of comic collectors.

X-Men is still the top comic in both current and back issue sales (our store averages sales of approximately 10 back issues a day). *X-Men*, *X-Men* related titles, and the various *X-Men* and character related mini-series sell consistently. For that matter, anything with Wolverine in it is guaranteed to sell. The *Classic X-Men* reprints have had no effect on the back issue demand for early issues of the new *X-Men*, and the "Fall of the Mutants" story-line is keeping the ball rolling. Following the *X-Men* is *Spider-Man*, with all three titles selling consistently well. The most consistent single issue in back issue sales is *Spider-Man vs. Wolverine* (our back issue sales on this issue averaged around 5 a week during the summer). There appears to be no decrease in demand for this issue. After all, this does feature Marvel's two most popular characters together.

G.I. Joe back issues are slipping, mainly because a lot of the early issues are constantly being reprinted. That, and the bulk of the *G.I. Joe* audience is comprised of kids, a lot of whom can't afford the high prices of the earlier issues. Unlike *Classic X-Men*, the new *Tales of G.I. Joe* reprints will probably cause a slump in the first 2-3 years of *G.I. Joes*. However, more recent back issues of *G.I. Joe* continue to sell.

Groo The Wanderer was the big hit this summer. A lot of people are just starting to buy it now, and back issues are flying out of our store (in three different occasions this August, we sold complete runs of every *Groo* back issue we had in stock). Although sales will fall during the beginning of autumn, the series will pick-up again, especially with the *Death of Groo* graphic novel due out this winter.

The current *Dr. Strange* story has attracted a lot of new readers, with back issues of *Strange Tales* selling in complete runs. *Captain America* has also received a lot of attention, but this will only be temporary for as long as the current story-line lasts. The biggest surprise this year has been the *Marvel Universe* deluxe series; Individual issues of this series sell extremely well. Meanwhile, early issues of *Nam* have reached their peak and are now dropping considerably, largely due to the trade paperback reprints, and the increasing prices of back issues.

While current D.C. issues are seeing an increase in popularity, most back issues sales remain sluggish. *Batman* is still the biggest selling D.C. back issue. Although sales on *Batman* and *Detective Comics* have begun to calm since the end of *Dark Knight* and the Year One series, the *Son of The Demon* hardback edition seems to have kept some interest going.

Watchmen continues to sell extremely well, and it appears individual issues will continue to do so in the years to come. The popularity of the *Green Arrow* deluxe mini-series has slowed, but is still in demand. The new *Justice League* series has been the big hit this year. *Justice League International* has attracted a lot of new readers, while back issues of this series continue to sell at a fast pace. Most readers seem to remember how bad the old *Flash* series was and are hesitant to buy the new *Flash* series, but interest is growing, and its just a matter of time before people realize just how good it is and the demand for back issues increases.

Most titles from Comico titles sell fairly well as back issues. The current *Grendel* series has been doing very well, with a good interest in the Pander brothers art. *Grendel* back issues sell better when available on the current comics racks. The Star Blazers mini-series has slowed in demand, but is still sought after by many loyal fans who missed the series when it first came out.

The Japanese invasion is levelling off. *Lone Wolf & Cub* and *Speed Racer* are still popular. The Eclipse line is doing well, but should eventually slow because of the cost of each issue. All three issues in the *Robotech* series have dropped drastically.

Flaming Carrot, Mr. X, and *Concrete* have developed strong cult followings. More people are beginning to realize how good these titles are and their popularity is continuing to increase, and may very well reach the status *Cerebus* has achieved. Meanwhile, *Teenage Mutant Ninja Turtles* remains popular, especially with kids, and especially during the summer months. The new *Elfquest* series is also doing very well, and the Epic reprints have been more successful as back issues than the original stories in magazine format.

Issues of *Classics Illustrated* and *Mad Comics* sell very well to adult audiences, and particularly well to tourists who can't find back issues of these titles in their home towns.

There's a renewed interest in T.V. related comics. These are becoming harder to find, especially the first ten Gold Key issues of *Star Trek* (with photo covers), *I Love Lucy*, and *The Monkees*.

There also seems to be an increased interest in some of the newer artists to have entered comics within the last few years. Art Adams leads the pack, followed by Mike Mignola, the Pander brothers, and Todd McFarlane, all of whom have received a lot of positive response by fans.

Trade-paperbacks have done fairly well within the last year, which could mean big trouble for some back issues in the near future. Marvel and D.C. have both found a way to cash in on the back issue market by reprinting their more popular stories into collections of trade-paperbacks at a low price, which is ideal for the non-collector who doesn't want to spend a lot of time searching for all the back issues to a series, or spend a lot of money for them. Thus, Marvel and D.C. will probably increase their line of trade-paperbacks. Within the next two years, I predict that we will see trade-paperbacks of the following series: *Nam* #5-8; *Elektra Assasin*; the recent 6 part *Spider-Man/Kraven Saga*; *The Punisher* mini-series (all 5 issues); *Moonshadow*; *Elektra Saga* (?); *Batman Year One*, and *Year Two*, and; the *Star Blazers* mini-series.

Comics to keep an eye on: *Incredible Hulk* is very good and has begun to spark a lot of interest. Plus, *Hulk* #340 will have the long-awaited Hulk-Wolverine re-match, which should prove a big seller. Chaykin's *Blackhawk* series looks big, while a lot of old *American Flagg!* fans are unaware he's returned to plotting the book, and will begin to search for those issues they missed.

Closing Note: It's sad to see really bad comics sell while really good ones sit on the shelf. Until Spuds McKenzie gets his own comic, remember: "Never underestimate the demands of the American public."

Paul Mullins
Book World
No. Ky./Cincinnati, Ohio

The summer of 1987 has been a good one for the comics industry in general, and for DC comics in particular. DC pulled ahead of Marvel earlier this year and continues to hold a good lead. It seems that DC can do no wrong this year, with even marginal titles turning into runaway successes. Revamped titles such as *Justice League International*, *Flash*, *Wonder Woman*, *Superman*, and all the others are selling at levels that until last year or so were reached only by Marvel.

DC's high ticket books are selling very well also. The recent *Son Of The Demon* graphic novel sold as well at $14,95 as any graphic novel we've ever carried, and better than most. We had very few complaints about the price, and many of our customers felt it was a bargain. DC's trade paperbacks have also done very well, with the *Swamp Thing* and the *Watchmen* TPB selling out quickly.

At the time of this writing, the second week of DC's *Millennium* has just hit the stands, (for a short time, anyway) and at this time, seems to be red hot. Many customers expressed their discontent with the multiple cross-over series that are suddenly so popular, but seemed to forget these reservations as they grabbed every *Millennium* cross-over on the stands. Many titles sold out the first day, in spite of substantial increases in our orders.

We fully expect DC to continue to dominate the market, as they seem to have hit on a winning formula.

Marvel Comics has had a slower year, due possibly to the change of owners, change of management, and the loss of key creative personnel to other companies. This is a time of transition for Marvel, and I feel they will come out of this 'slow period' sometime in 1988.

This does not mean that Marvel has not had a good amount of success this year. The *Punisher* series is doing well, and the mini series remains one of our hottest back issues. The *Silver Surfer* is doing well, though the printing leaves a lot to be desired, and keeps a lot of potential customers away.

An unexpected hit from Marvel was *Marshal Law*. This title was under-ordered by most shops, making reorders difficult. I feel this may be a sleeper.

As usual, the *X-Men* and other mutant titles from Marvel remain hot, both as new titles and back issues. The Fall Of The Mutants storyline has just begun, but seems to be doing well.

Other items of note, the Kraven series in the *Spiderman* titles continue to move well as back issues, and the Peter David stories in the *Incredible Hulk* are finally getting the attention they deserve.

Eclipse Comics continue to increase in sales for us, as they add titles such as *Last Planet, Liberty Project*, and the two *Scout* mini series scheduled for this fall. Their black and white titles have been slow for us, owing more to cover price than lack of quality. The exception to this is their Japanese titles. *Mai* is the strongest of the line, followed by *Kamui*, and *Area 88*. All three titles have a firm following, and sell well as back issues.

Comico continues to sell very well for us, with *Grendel* being one of our best selling independents.

Comico has a smaller line up than many, but each title is well chosen and well produced. We look forward to their upcoming *Comico Collection*, *Black Book*, and other projects.

First Comics still enjoys high sales figures with *Lone Wolf And Cub*. This is our best selling Japanese title, and is still attracting new readers.

Other First titles are doing well, as they have in the past.

The small press market continues to suffer poor sales, especially on new titles and companies. With so much quality color product on the market, many fans don't feel the B/W has much to offer. This is unfortunate, as there is a great deal of excellent product out there, and some real talent if you look for it.

Cerebus is doing extremely well. Recent price increases have sparked investor interest, as well as fan interest. This title has always been a strong newsstand and back issue seller for us, and is our best selling B/W comic. Our sales have increased by 40% in three months.

Other B/W sellers are *Teenage Mutant Ninja Turtles* (and Tales of), *Ex-Mutants*, *Hero Sandwich*, *Warlock 5*, and the Dark Horse Comics titles.

Back issue sales seem to be on the upswing, although much of the demand seems to be from the last five years. Recent Titles such as *Punisher*, *Shadow*, *Wolverine*, *Longshot*, *Green Arrow* and other "Hot" titles comprise a large percentage of back issue sales. This is not disturbing, in view of what a large part of the market new sales comprise.

Silver Age DC's are, as usual, in high demand and low supply as are early, high condition Marvels.

The market for Golden Age comics is still strong, especially in higher condition.

Overall, 1987 has been a year for returning to basics, with much of the hype of the previous year fading from the market.

DC, Marvel, Eclipse, Comico, and First have all done well this year, as have many of the smaller companies that survived the industry shake ups, and the coming year promises more of the same.

Curtis L. Collins
Star Store
Jackson, Mississippi

Back issue sales are up across the board, with the exception of forgotten mainstream titles and the flash in the pan independents. After seeing so many titles fall when they tried to "get in from the beginning", collectors seem to be turning to proven winners. There seems to be less of a resistance to collecting a high number series than just a year ago.

Golden Age: Series with currently featured characters showed strong activity. Increased interest in *Action*, *World's Finest* and other *Superman* titles forecast a big 50th anniversary for the Man of Steel.

Silver Age: Marvel's recent anniversary and publicity has renewed collector interest in early issues. Key titles move briskly at mid to top grades. DC's revivals have also called attention to their old

heroes with *Wonder Woman*, *Justice League*, *Detective*, *Batman* and *Flash* moving swiftly. Old Charlton books are in demand due to the DC's revivals.

Recent: Popular series are *Green Arrow*, *Transformers*, *Longshot*, *X-Men*, *X-Factor*, *Justice League*, *Silverblade*, *Dark Knight*, *Flash*, *Groo*, *Lone Wolf & Cub*, *Nam*, *Silver Surfer*, *Watchmen*, *Punisher* and *Batman*. Back issue sales are tied into new issue popularity with current issues seeming to serve as advertisements for the older.

Limited series almost dominate back issue activity as they offer a definite conclusion to a story and are able to draw from a new readership unwilling to wade through a "never-ending story". Graphic novels have seemingly been embraced by a new readership with first editions bringing premium prices. The *Death Of Captain Marvel*, the *Dark Knight Returns*, *X-Men*, *Silver Surfer*, *Rocketeer* and the *Man Of Steel* were bringing the most from collectors.

Eclipse: The Japanese comics are a big hit with all titles moving steadily. *Mr. Monster*, *Airboy* and *Miracleman* are the only other strong movers.

First: *Lone Wolf & Cub* is a major hit. *Nexus* and *Badger* continue strong along with the Chaykin issues of *American Flagg!*.

Comico: *Grendel*, *Elementals*, *Jonny Quest*, and *Starblazers* are all hits.

Now: *Astro Boy* and *Speed Racer* have seen good activity with only a few issues out of each.

Black and White Independents: Collectors are shying away from new companies and series, having seen too many last only a few issues before cancelation. The old best sellers like *Cerebus*, *Flaming Carrot*, *Love And Rockets*, *Elfquest*, *TMNT* and *Grendel* have remained solid. The "unknowns" have shown little or no activity, with new first issues often sitting unwanted on the shelf.

Limited edition hardcovers are hot with healthy interest in collectibles where the availability is documented. *Dark Knight*, *Grendel*, *Rocketeer*, *Mister X*, and *Nexus* all sold at healthy prices at or in some cases well above guide.

Collectors will have their interest in many classics renewed with the release of deluxe hard covers and quality paperback editions. New collectors will be in heavier competition for key issues both old and recent.

Paul Howley
That's Entertainment
Worcester, Massachusetts

Not much has changed since the last time except that recent back issues are selling better than ever! (*Justice League* #1-3, *Flash* #1-2, *Lonewolf & Cub* #1-4, *Captain America* #330-334, The *Spiderman* 6 part Kraven story, *Green Arrow* #1-3, *Speed Racer*, *Astro Boy* and the *Nam* #1-10 are the best examples of this). But, please note that what was "hot" 6 months ago doesn't always stay "hot". For example *Dark Knight* #1 is not nearly as fast selling for me (at $16.75 for first printing #1) as it once was. It still is selling well, but not immediately!

Early Marvels have not been turning up with any great regularity but I know I could sell multiple *Spiderman* #1-10 and *Fantastic Four* #1-10 in almost any grade. From my experience in our store, lower grade (good-very good) sell the best because they are "affordable".

Golden Age books under $50 sell great for us, with DC comics leading the pack. Golden Age *Batman* and *Detective* have been the strongest for us. *Captain America* #20-65 have been the fastest selling Timely comics.

I'm glad you and Bob Overstreet have finally listened to my input on *Doom Patrol* (original series). I believe that issue #121 is very scarce!

Keith Contarino
College Park, Georgia

Not a lot has changed over the last few months on back issue sales. At the Atlanta Fantasy Fair we sold out of Golden Age DC's, Timely's, and Fawcett's in all grades. VF books with white pages brought Mint prices. Low grade books sold at Guide. Most dealers we spoke with said Golden Age was selling well if graded and priced accurately. We were amazed at the utter lack of ability to grade that existed throughout the dealers room. It seems Good books are accurately graded but that's about it. We saw numerous VG books with VF grades and literally hundreds of nice, solid VF books with Mint written on the labels. Not mint prices, mind you, but these books were graded as Mint. We got tired of reminding people that any book with yellow to brown pages can't be graded NM-Mint. I think the absolute biggest problem facing collectors is dealers that can't grade--especially Golden Age.

Silver Age -- again, the most asked for books were *Green Lantern* #40 and *Flash* #123. We sold all our copies of *Flash* #129 & 137; *Justice League* #21 & 22. We also sold all copies of *Spiderman* below #50 in VF or better. *Fantastic Four* is not selling quite as well in higher #'s but #1-26 seem pretty solid. Higher grade less expensive Marvels (*Tales Of Suspense* 50-99, *Tales To Astonish* 50-100, *Strange Tales* 116-146) continue to sell very well. *X-Men* 1-93, *Daredevil* 1, *Avengers* 1-20 are all solid sellers. Low grade key Marvels and DC's also continue to be good sellers. DC's to watch are early *Doom Patrol*, *Brave & Bold* 57 & 58, *Metal Men* 1-10, *Showcase* 37-40, *Atom* 1-10, *Showcase* 34-36, and *Adventure* 256. These are all possible sleepers and there seems to be renewed interest. Others to watch are the far less expensive issues of *Brave And The Bold*, *Showcase*, and titles like *Rip Hunter* - all copies dated before 1968. The more expensive key DC's (*Showcase* 22, *Brave And The Bold*, 28, *Green Lantern* 1, *Flash* 105, *Showcase* 4, *Justice League* 1, etc.) are all solid in VF or better with NM-M almost impossible to find.

E.C.'s are making a mild comeback. We sold out of all we had at Atlanta and they are doing better in N.C. and S.C. than this time last year. Fiction House titles in VF or better are all steady sellers.

Recent Books -- *Cerebus* remains the top independent with issues 1-10 in very high demand and bringing above Guide prices. #11-22 have slowed somewhat as many copies have surfaced in the New York area and have been offered at wholesale prices. #31, 51, 61 and 62 are all in high demand. *Flaming Carrot* #1 (A-V) is red hot. The book is an easy sell at $35 and some dealers report $50. The Oversize #1 is harder to sell but is fairly consistent in the $70-$100 range. Other #'s easy to sell are 2-9. #15 with no price on the cover is selling $7.50-$10 if you can find a copy. Other solid independents are *TMNT* #1, *Love And Rockets* #1 (b/w), *Concrete*, *Boris The Bear* #1. It's getting hard to consider First and Comico as Independents. We sold out of *Lone Wolf And Cub* #1 at $10 and #2 at $5 in Atlanta. This book is a terrific seller and a great comic, the surprise of the summer. Most of the other independents have

stabilized or dropped in price. The high quality ones are sticking around and the garbage is not being bought at any price -- Thank God!

At Marvel and DC mini series are selling incredibly well for us here and in North and South Carolina. Notably *Wolverine, Punisher, Long Shot, Shadow, Watchmen,* and *Elektra*. First issues of *Flash, Justice League, Punisher,* and *Silver Surfer* still sell well. *Green Arrow - The Longbow Hunters* has been a minor disappointment to many dealers who anticipated another *Dark Knight*. Number one sold out as a new book but as a back issue sells easily at $5, OK at $7.50 and is a hard sell at $10. Not a *Dark Knight* but not bad either. *Nam #1* and *#2* are impossible to keep in stock. Both continue to climb in value. So do 3-7, *G.I. Joe* has slowed dramatically due to high prices. *X-Men* 140 up are doing great but 95-139 are slow. #94 still sells OK but only in very high grade. The six part *Spiderman* series is a huge hit but don't expect prices to skyrocket as print runs were also huge.

We feel collectors are more than ever going after books of lasting quality of books they believe will have lasting quality. We feel high grade Fawcett's and Fiction House books are a very good buy at this time. Golden Age DC's and Timely's will continue to increase in value but probably not as dramatically as the past 5 years. The same is true of the key Silver Age books. Newer books that appear solid are *Cerebus, Flaming Carrot, Love & Rockets, Nam,* and *Lone Wolf & Cub*. There is a veritable plethora of excellent comics available now. It is a collectors paradise

P.S. - We feel Jon made an extremely good point in his discussion of *Albedo's* price drop the last 6 months. The same is true of RAW. If early issues are so scarce as to be non-existent, collectors will eventually get frustrated and give up trying to obtain the books in question.

Cliff Weikal
Cliff's Books
Deland, Florida

DATELINE DELAND

Upon entering the fall season, usually a slow time for comic specialty stores, I've noticed one thing...no slowdown! Summer sales this year were mediocre as compared to last year. A few new titles from the "Big Two" caused a little excitement but nothing really exploded like last year's *Dark Knight* from DC. The *Son Of The Demon* hard cover sold like crazy - most were gone the same day it was released. The *Green Arrow* series and First's *Lone Wolf & Cub* caused a wave of interest for a while but it wasn't a lasting one around here. Now that everyone has a copy - not too many people are "investing" in multiple copies of these books - the interest has waned. I feel that as a result of the Black & White Boom & Bust people are turning their attentions elsewhere; to Silver Age Marvels and DC's.

About a month ago my partner, Mark Grnver, and I uncovered a nice Silver Age collection spanning from 1962 to around 1974. The original owner's main interest was Marvels but he also collected DC and all the other non-humor titles from that time period (Charlton, Harvey, Tower, Acg etc.). Everything was there, even the Gold Key Movie and TV titles and most of the books were in very high grade. The first real exposure these books got was at Orlando-Con IV organized by Jim Ivey. Needless to say, they were well received. All of the key books from the collection have found better homes. A VG copy of *Fantastic Four #1* sold for $225.00, a fine copy of *Tales of Suspense #39* sold for $150.00, *Green Lantern #40* sold for $70.00 in NM condition and the copy of *X-Men #1* traded for $350.00 in prime Golden Age. Large runs of NM *Adventure* and *Action* comics sold for guide prices as did large runs of other DC titles. The NM run of *Doom Patrol* sold right away as did the run of *Metal Men*! The earlier issues of *Thunder Agents* by Tower sold at Guide, of course big chunks of the *X-Men* run sold at Guide. The high grade *Tales Of Suspense, Tales To Astonish* and *Strange Tales* even sold at around guide. The runs of *Batman* and *Detective*, mostly NM, also moved well. People seemed to be mostly interested in the 12 cent issues, the 15 cent issues were a little slower in moving. The early *Hulk* and *Tales To Astonish* (the first few Ant Man) books weren't in nice shape but those sold too. The only books that were really sluggish were the other *Fantastic Four* books. The few that did move were in top shape (NM). People were looking for Silver Age and key books but in top grades, or for at least fairly graded books, which leads me to my next point...GRADING!

Fair Grading! Now everyone gets caught up with this at one time or another. Books must be graded fairly and without bias in order to sell. If everyone would follow the guide lines set up in the beginning of this book, I feel that there would be less hard feelings out there in consumer land.

Fair grading consists of an complete look at the book - not just the cover! The condition of the interior pages is critical - how much yellowing or browning, what condition the center-fold pages are in; how about the inside of the front and back covers? A lot of buyers out there don't look at these things when they buy (that's their fault) but they will eventually and if there are any problems they will remember who burned them. I was amazed at some of the early Marvels I saw at the past few conventions that some dealers were trying to pass off as VG or Fine. Tape stains on the spines, brown brittle pages - dirty and ripped covers. Some of these books were "rags" but they had exorbitant prices on them.

Either these dealers didn't want to sell these books or they didn't care who they ripped off. Greed effects everyone in this business and it's not good. As I said last time, if a book won't sell at a certain price - obviously it isn't worth that price and something needs to be adjusted. Whether it be the price in the price guide or the grading of the book itself. Granted some books sell no matter what shape they are in but the pricing should reflect the condition of the book.

Lets keep things fair and I think everyone just might enjoy this business a little more.

Jonathan B. Huston
Troll and Unicorn Comics
Huber Heights, Ohio

The fall season is now upon us along with the *Fall Of The Mutants* and the *Millennium*, which seem to be doing well. During the last couple months a few more #1's came out from Marvel and DC with good success. *Doc Savage* was well received, though not spectacularly, and *Marshall Law* is very "in" with the Punisher/Vigilante crowd. Popular books from last year like the *Dark Knight Returns* and early *G.I. Joe's* have become very slow. The limited *Dark Knight* is now being offered at $200 with no takers, and early *G.I. Joes* (1-15) can be purchased at shows for 30-40% off guide in many places. The Kraven series came and went, and was very popular. The hottest books published since 1970 are *Amazing Spider-Man #129* (first Punisher), *Silver Surfer #1*, and the limited covers, most of all the limited *Justice League #3* which sell for over #30 each now.

MARKETREPORTS

A couple more independents became hot, and both are printed by Now Comics. They are *Astroboy* #1 and *Speed Racer* #1, both based on Japanese TV shows. The *Speed Racer* #1 seems to have had the lowest print and is harder to find, though in the long run expect *Astroboy* to be more popular. Other independents still growing in popularity are *Usagi Yojmbo*, and Peter Hsu art books (especially the limited Skeleton cover), *Concrete* and any of his appearances, *Turtle* issues that have not been reprinted and were not over printed (#5-7) and *Fugiloid, Adolescent Radioactive Blackbelt Hamsters* if priced low, *Robotech* (especially the *Macross* issues), *Last Generation* (an excellent read), *Judge Dredd* (a must for Robocop fans as Robocop was partly based on him), *Elliquest* (the WARP issues), and *Elric*.

Recently two comic series long overlooked by mainstream comic collectors have been "discovered" nationally by critics and the press. They are *American Splendour* and *Maus* (as first printed in Raw Magazine). Expect these two series to become more and more valuable as they are now both being sold in mainstream bookstores all over the country. Mr. Pekar (*American Splendour*) has been seen several times on David Letterman and *Maus* is up for a few awards.

In silver age the high-grade Marvels are again getting the attention they deserve. Expect high-grade issues of *Amazing Fantasy* #15, *Spider-Man* #1, *X-Men* #1, and even *Iron Man* #1 to shoot up even more It is now fairly difficult to find even late '60s Marvels in nice shape and getting harder every year as available copies get placed in permanent collections. Some of my buyers are now starting on second sets, which would really cause a scarcity of these books. Silver-age DC's are easier to find in high-grade because of the better quality paper and the more mature individuals who bought these books at the time. Mint issues, however, still usually fetch over guide regardless of what series it is from up through 1964. Key issues that would run in price over the next year include *Showcase* #37 (first Metal Men), *Metal Men* #1, *My Great Adventure* #80-83 (first Doom Patrols), the first first few issues of *Rip Hunter, Sea Devils, Hawkman* and other super-hero DC's that are still comparatively low in price.

Now that many of the independent companies are printing some of the 50-60s TV series again, the original series are becoming even hotter than before. New series such as *Man From U.N.C.L.E., Flintstones, Space Ghost*, *Jonny Quest* etc. are driving a demand for those early issues. Especially hot are these series: *Munsters, I Dream of Jeanne, Hogan's Heroes, Astroboy* ('62 issue), *Dark Shadows, Star Trek* (new TV series should increase popularity), *Jonny Quest* ('62 issue), and last, but not least, the recently discovered *Space Giants*. The *Space Giants* was a 1-shot printed in 1979 based on a dubbed Japanese show of the same name being broadcast by many independent stations. The comic book was printed in Indiana and features 6 pages of original photos from the series as well as the relatively well-drawn comics as well. As such, it is the first Japanese comic drawn and printed in the U.S., preceding *Robotech* by several years, and was, in addition, poorly distributed. Expect this book to rise rapidly in value as well.

Future picks for the next couple months: the reprint books Marvel is doing of the *Spider-man, Fantastic Four* early issues. These volumes are described as being very attractive and should be excellent buys. The new *Excalibur* series from Marvel also deserves a look, as well as the *Death Of Groo* graphic novel. Comico is coming out with a nicely done issue of *Space Ghost* in December, and DC will be publishing the new *Green Arrow* series and a mini-series based on the new *Star Trek* TV show. The months ahead should be fun.

Robert Prince and John Chrusciński
Tropic Comics, Inc.
Plantation, Florida

This summer was much slower than last. New comics were semi-strong but below last year's levels and back issues were much slower across the board. The good news is that "Black September" was gray at worst. Sales were comparable to August and better than both June and July. Back issues are moving like Levi's in Moscow and most new issues are selling out in nearly every instance - especially the *Millennium* cross-overs which, sadly, will last until the series ends, or, if it gets really hot, a few weeks after it ends. It seems people are acquiring a shorter and shorter span of interest. As each subsequent "hot" book is released, the amount of time there is interest in it decreases - remember when *Dark Knight* #1 was hot? Issues 2, 3 and 4 were also hot and after it was over people still wanted it! For maybe 4 months. The book still sells, but is it hot? A book that was that hot should never die off. Collectors are so interested in what's going to be hot next, they can't sustain the interest in the hot books of the recent past. No one cares how good a book was, they're too interested in what will be worth money next. Look at *Green Arrow* -- boy was that hot--for a big 12 weeks!

Brian Hicks/Art Clem
Collector's Choice
Cleveland/Knoxville, Tennessee

In the past few months the comics market has been making a turn-around that should have been anticipated by dealers better than it was. It seems that lately, the only books that will move are silver age. It has almost reached a crisis point in our stores. Recent back issues that at first of the summer were leaving our stores like there was no tomorrow, are now sitting on our shelves laughing at us. And for the record, let us state, that it is not just key silver age books, it is any silver age. Although this is not to say that there is no market for golden age, (on the contrary, it is a very strong market right now) it's just that we rarely deal in golden age, and most of our customers are more interested in silver age. In our opinion, publishers have noted this fact and are taking advantage of it by reprinting silver age issues. Two prime examples are the Masterwork Series from Marvel and "The Greatest Superman Stories ever told" by DC. What a neat plan, to rack up on $20-$30 books with no overhead. No writers or artists to pay, for they've already been paid and the companies own the rights. All the cost is the material and printer's fee.

We have nothing against publishers reprinting noteworthy series that could be appreciated by readers, if they are indeed noteworthy. Two excellent examples are the above-mentioned. As a retailer, we do object to the reprinting of recent material that hasn't even gotten cold on the shelf. Good examples are the *Nam* trade paper-back, Watchmen trade paper-back and so on and so forth.

We object to the reprint of recent series, although maybe noteworthy, they almost always destroy the value of the collector's collection. Although we do advocate to our customers to buy based on reading enjoyment and not value, and while we've never been ones to push value, everyone has asked the proverbial question "What's it worth?" At the present rate of reprinting recent material, the answer to that question is "not much". Every time a reprint or paperback hits on that key series, we as well as the collector might as well throw away the back issue if the value is at heart. As readers and collectors, we feel

the publishers could better serve our reading tastes by reprinting material that is not so attainable and therefore satisfying the collector by retaining the value of recent material.

Marvel: What can be said that hasn't already been said? The Fall Of The Mutants storylines have done what we never thought could be done. It has pushed sales of three of the biggest titles in comicdom even higher than their usual monumental proportions. From reports we've had though, it sounds like some fans of Mighty Marvel are going to be Mighty Disappointed. One begins to wonder where Marvel would be if the word "Mutant" didn't exist.

One good thing can be said. Sales on *Spider-Man's* three books are up. Due in part, of course to recent mini-series within the series', but also we like to think because people are discovering the real best Marvel has to offer. (By the way, we've heard reports of the Kraven series being reprinted in a trade paperback. Is this a nightmare, or what?) Other titles doing well for the Manipulative (oops! I meant Mighty) Marvel are *Captain America, Hulk,* and *Avengers*. Books that are not doing so good are *Solo Avengers, West Coast Avengers* (where would they be without that word, too?), and *Daredevil*. That stands for back issue sales as well as new. *'Nam* deserves a word as a good new seller, but if it ever slips, it will probably be names "X-'Nam" or "'Nam Mutants". By the way, in case you're blind, *Tales of G.I. Joe* is a dud.

DC: DC is hard at work these days pulling out mini-series. The only problem is that most of them are not selling. Why? Who knows? Bad stories? That never stopped Marvel. We believe it is that simply too much is coming out. Plus this is a bad time of the year for comic sales as we're sure most retailers have noted. Among the ones that are not selling are *Outcasts, Silverblade,* and *Sonic Disruptors*. Among those that are: *Doc Savage,* and *Saga of Ra's Al Ghul*.

While at this writing its too early to say either way on *Millennium*, one thing can be said, at least this time, cross-overs are really cross-overs. Remember *Batman* and *Detective* Crisis cross-overs? The skies were red! This time the cross-overs are very intertwined in the main story and all in all, *Millennium* isn't a bad piece of work, except that I vaguely recall some characters introducing themselves in the book, which I consider very moronic and reminiscent of *Secret Wars* (come on guys, anybody can write better than...well, never mind). One thing is very evident: Our advance orders from our subscription service show if nothing else, *Millennium* and all cross-overs are going to be mega-sellers. (Our *Firestorm* orders doubled with an (M) for *Millennium* next to it). (You figure it out) Also, as predicted in Bulletin #3, DC took its spot as #1, with a something like 35% share of the market. Way to go guys. Honestly, we're not prejudice, it's just that Marvel has been there for so long, its nice to see someone else get it once in a while.

Independents: First is doing great with *Lone Wolf & Cub*. Guess so, it went up 55 cents on its cover price, a sure sign of success. Also, they are re-starting *American Flagg* and *Jon Sable* (as *Sable*). We predict that *Flagg* won't sell to begin with, and *Sable* will sell only as long as the show stays on the air. Watch the show, guys. We've heard that Ron Lim is going to draw *Badger* for a few months, too. That will be interesting as Lim is probably the best young artist on the scene. Pied Piper and Eternity came to an agreement and *Ex-Mutants* went back to Eternity (remember #1 came from them). Eternity will reprint those issues that Pied Piper released with different covers. So ends one battle of the independents. We just hope it's not too late for the book to remain at the top, where it was when all that mess started. Other than that, independents are doing the same as always, slow but sure.

In closing, let us say that while we understand free enterprise, we are seriously concerned with the comics market. We do not horde our comics to create a shortage in our stores, but we can not even sell back issues if this keeps up. This report is meant to be taken as only semi-humorous. The market is in a real slump for current back-issues, and while a slump is common for this season, it could just keep getting worse. The market needs silver age books, so go look in your grandma's attic for all those old comics that they all claim are stored up there somewhere. And if you like our market reports, let us know. We're thinking of putting them all in one, mass-market edition, trade paperback.

Dave Bowen
Alternate Worlds
Cockeysville, Maryland

Welcome to the cliff's edge. There's a place for you in line. Be careful not to make a mistake...it's a long fall.

I consider that a fair description of the way it feels to try to gauge and anticipate today's comics market.

Entered as evidence: The *Batman, Son Of The Demon* hardcover. Anyone with copies still for sale deserves a gigantic, self-administered pat on the back. Anyone with copies still for sale at COVER PRICE is starving of sainthood.

We blew through an incredible number of copies of the *Son Of The Demon* hardcover in basically two sales days, the day the original order came in and the day the re-order came in. Could we have sold another 50 copies, or 100...or more? The world may never know.

The comics industry seems to be revolving around an old breakfast adage...get it while it's hot! Publishers, distributors and retailers play a continual scramble game trying to keep a growing and hungry market supplied with top quality product. It's a jungle out there. Our new comics racks are an intensely competitive little microcosm, with precious little room left for weak, stale or just plain bad titles. The tough part is telling the good from the bad, or the ugly.

In a market filled with difficult decisions, you have to wonder how many retail, and even wholesale operations have been sunk, or are sinking under the weight of their inventories. Get it while it's hot!

Tally Ho, the market!

DC: The "magic touch" DC had earlier this year seems to have weakened somewhat, perhaps due to their having brought to market a number of non-commercial and marginal quality books in their rush to capitalize on previous success. Still, it's been a phenomenal year for DC. New *Justice League* back issues continue to sizzle, and unusual titles like *Blue Beetle, Booster Gold, Firestorm* and *Green Lantern Corps* are showing greatly increased demand, both new issues and recent back issues.

Blackhawk should be a smash. We're betting that the industry still hasn't caught up with itself on "prestige" style books. Watch it happen again, sellouts everywhere, probably fueled by people hoping for a repeat of Dark Knight and Green Arrow price increases.

MARVEL: These guys remind me very much right now of a rebuilding baseball team, an odd combination of grizzled old veterans and virtually untried rookies trying to put a dynasty back together.

For a company in the throes of transition they've done a remarkable job recently in treading water in the marketplace. Quick fixes like the "New Captain America" and the two Spider-Man mini-series-within-a-series deals have helped keep up interest.

We've experienced a rapid and fairly severe decline in interest in G.I. Joe and the related family of titles and products. Joe back issue sales were soft over the summer, and rack sales of new issues are way down. The beginning of a trend?

The capper to Marvel's "Fall of the Mutants" promotion is a book to watch out for. "Excalibur," the introductory one-shot that is, should hit the market with a thunderous impact, and I wouldn't be at all surprised to see the regular Excalibur series outsell it's parent book the X-Men, for a while.

Eclipse: It's been a superb last six months here for Eclipse books, led by the three title Japanese invasion, which has settled down, for the moment. Books like Liberty Project, Prowler, Valkyrie, Fusion, Enchanter, Lost Planet and others sold extremely well with many sell-outs and high back issue demand. Due to the local tie-in, Strike, set in Baltimore, was our best selling independent first issue of the year, topping even Lone Wolf & Cub #1.

First: Speaking of Lone Wolf & Cub, this title's arrival was a welcome event. The first sign in a while that First Comics, a company we have immense respect for, is indeed alive. We were fearing senility had set in. Their revitalizations of American Flagg and Jon Sable are right on time.

Comico: Grendel is just one reason this company is kicking tail. Grendel is our third best-selling Independent off the rack, and a back-issue scorcher. Justice Machine is another reason. Watch out for Space Ghost, Rocketeer Adventure Magazine and Mage II. These are '90's kinda guys.

Independents: The better lines, like Dark Horse, Mad Dog, Apple and others continue to live long and prosper. The others continue to fold. It's a jungle out there.

Back Issues: We recommend that our customers read and collect what they enjoy. Period. Our Golden Age selection is virtually non-existent, but key Silver Age books do sell very well for us. The early Silver Age market has incredible room for growth. It's one segment of the comics market that we feel has strong, long-term investment potential.

Richard Schwartz
Art Moods Comics And Cards
Decatur, Georgia

DC On Top Again. If there were a daily newspaper interested enough to headline the comic news, that's what the headline would proclaim. With Millennium and it's crossovers, Son of Demon Graphic Novel and the on-going high quality of all of its other titles, DC has created a vast new readership, especially in our small area of the country. Because of this new and increasing readership, we look forward to, and are currently experiencing a surge in DC back issue material. Because of it's relatively inexpensiveness, Silver Age material is moving very quickly, both in premium condition and lesser condition.

A number of Marvel titles are beginning to slip. Among the surprises are 'Nam and G.I. Joe. There is still demand for earlier material ('Nam 1, 2 and Joe 1-30), but later issues and new material have dropped dramatically. We are noticing similar drops in Avengers and Fantastic Four. Conversely, X-Men remains hot as does X-Factor and New Mutants. Fall of the Mutant series is keeping interest in these titles. All Spiderman titles remain popular as does Captain America. Interest in the Captain's back issues are high. We are also beginning to notice a gradual lack of interest in Marvel's Punisher and Silver Surfer.

For future picks in the Marvel and DC lineup, we feel that DC's Green Arrow, Blackhawk and the 336 page Superman hardcover, as well as the 3D Superman should do well. Also Marvel's Masterwork reprint series of X-Men, Spiderman and Fantastic Four has generated a lot of interest among our customers. We began to pre-sell the $30.00 volumes and for a high priced book, are encouraged by the response.

As for the Independents and Black and White area, there is still life after death. The high demand is no longer in this area as it was a year ago, but there is still plenty of good material coming from this sector. We have noticed a moderating of demand for the Japanese type books, such as Lone Wolf, Mai, Kamai and Area 88, but have seen an increase in Grendel (especially issue #12) and Miracleman #12. Psychoblast from First Comics turned out to be a very popular seller. Badger, American Flagg and Jon Sable are beginning to show a sales surge as well.

Eclipse titles have been steady, especially with Airboy and Scout. Many of our older customers are looking forward to Air Fighter Classics by Biro. Even though this is a $4.00 book, we feel it will sell well.

Among the B&W offerings that are still popular, Usagi Yojimbo continues to attract new followers. I believe this attests to the popularity of Stan Sahai. Southern Knights and Micra continue to be popular, but this could be a regional phenomena. Ninja and Blade of Shuriken from Eternity Comics has also increased the number of readers who follow these titles. Eagle from Crystal remains popular.

What has surprised us most in the B&W area is a comic from Arrow called Deadworld. We are always re-ordering. Customers who are buying this are not depraved teenagers, but apparently mature and sophisticated adults. Could this be why we are experiencing a sudden demand for the golden age EC horror comics?

While Golden Age is always sought after, more of our customers are looking at E.C.'s. The horror titles are most popular, but Valor, Extra and all the others are being asked for frequently. While we have the reprints on sale, there is less demand for the reprinted material than the originals.

There is also high demand for any material printed between 1950 and 1955. I feel that books from this particular era, especially among our 40-50 year customers, will become, if not already, the next extremely high demand area.

Investing In Silver Age Comics

By Harry B. Thomas

Before entering into a discussion of investing in Silver Age comic books certain terms must be clearly defined: collecting, speculating, and investing.

Collecting comics is done for the pure fun of it! The true collector adds comics to his collection with no care as to the eventual resale values of the books. A collector usually is trying to complete runs or key issues of a particular title or character simply because he likes that title or character. What he must pay for the books concerns the collector, not what profit he might realize. A collector is not thinking of selling his books; he intends to keep them.

Speculating is the riskiest business in the comic book market. Yet, the speculator seems to be the most prevalent type in the comic book hobby. The speculator generally buys all new #1 issues in quantity, buys all new "hot" titles in quantity, and reacts to all the new fads that catch the fickle collector's fancy. What profits the speculator can expect must be realized in the "here and now" as "hot" titles have a tendency to "cool" in a hurry and level out value-wise. The comic book speculator can be compared to a pit trader at the Chicago Mercantile Exchange, waiting for a fast price increase in hog bellies so he can make a quick killing. It's a risky business, not for everyone, and certainly not recommended by this writer.

Investing is different from the other two because, although the investor is motivated by profits, he is looking at the long term as opposed to the short term. The investor may or may not have any interest in collecting. His prime motivation is the realization of a good return on investment through careful, judicious buying and selling of comic books. He makes his picks by studying the market, and then sticks with his picks for a long holding period of at least 8 - 10 years.

It is for the investor that this article is written.

Why should the investor avoid the "new comic" hysteria? There are several good reasons. Too many recent #1's die a quick death soon after their release. Current comic books, based on their track records, should be avoided by investors looking for long term stability and growth. The misses far out-number the hits. Instead, the investor should look at the established, proven books; books that have solid track records over a long period of time. Another reason is that most new books are "hot" only because of fan favorite artist/writers who tend to change titles as often as they do clothes. A change in artists/writers can instantly kill demand for a hot book both in present sales and back issues. This transience of comic book professionals is leaving a very bleak outlook for the current books as solid investments. Stick with the "blue chip" books, insuring yourself of an investment that will grow in value and remain liquid (saleable).

An investor should always buy books with the following guidelines in mind:

(1) As just discussed above, buy books that will always be in high demand. Dealers are an excellent measuring stick as to the real liquidity of a book. For instance, everything being equal, a respectable dealer will always spring at a chance to buy a Showcase 4, Spiderman 1-10, or Fantastic Four 1-10 over, say, Showcase 3, Metal Men 1-10 or Marvel Tales 1-10.

(2) Buy as low as possible.....If the books are bought at full Guide, in most cases you should be prepared to hold them for a number of years to realize a worthwhile return on your investment. Remember this: dealers are so called because most will "deal"...offer a dealer a price, especially when buying in quantity. It can be surprising (and satisfying) what attractive prices can be realized when dealers are approached with a professional bargaining manner. However, all dealers cannot be "dealt" with; so one should be prepared to hold onto one's money until the right dealer can be found. Keep in mind that the lower the price paid for the books the sooner (and higher) a profit can be realized.

(3) Buy only at strict Guide condition when investing. It is ridiculous to start negotiating for a book priced "mint" that is really "near mint" or "fine". The final negotiated price will probably be only what the book was really worth before negotiations started. Be tough, try to buy at least a half grade down from what the book lists for....that's investing!

The quick rule is: smart comic book investors should buy choice books with proven track records and buy those books at attractive prices.

Why invest in key Silver Age comic books? For one thing, historically they seem to have little reaction to the economic trends of the country. People still collect whether the economy is depressed or in boom times. To date there has been no drastic downward spiral in the values of any of the top demand comic books....just the opposite has held true as their values continue to rise almost without exception. Some other reasons for investing in key Silver Age comic books are: to pay for an education, to buy a home or business, or, as in the case of this writer, to bail one out after a divorce. Just having a choice collection on hand can take some of the uncertainty out of one's financial future.

Just which Silver Age comics books can be considered the best investments? Here's a tip: buy smart and hold on to the books discussed in the following pages and the profit will take care of itself. For example, if one were to have bought the following 50+ Silver Age books in mint condition ten years ago the total value would have been $4793.60. The very same books are currently valued $19139.00! And keep in mind, it is these same books that are most in demand in the hobby today. The investment potential is astounding!

As to specific Silver Age investibles, there are only a few books that can be bought at full Guide price and still be a bargain. If any of the following four books could be found in "mint" condition at current Guide the investor could not go wrong in buying them:

(1) Amazing Fantasy #15...like most early Silver Age Marvel comics, tough to find in top grade...this book is the Silver Age answer to Action #1, Marvel Mystery #1...will become the most valuable of Silver Age comics.

(2) Amazing Spider-man #1...first issue featuring the most popular character of the Silver Age in his own book. Unlimited potential.

(3) Fantastic Four #1...like Batman was #2 to Superman in the Golden Age, Fantastic Four is #2 to Spiderman in the Silver Age. Fan favorite.

(4) Showcase #4...DC's top entry in the Silver Age of comics..featured the return of the Flash, one of the most popular of Golden Age and Silver Age characters. No matter

how experts debate what the first book of the Silver Age was, most collectors still give this particular book the distinction. Very likely will become and remain the second most valuable Silver Age comic book.

My guess is that the above four books will eventually have the "prices vary widely" note added to their listing in the Guide. These books will continue to escalate in value in all conditions.

Lets take a look at how the preceding four books have actually performed value-wise over the past ten years. Following is a listing of the titles in "mint" condition for 1978 and 1987 along with their values for those years and the percent increase in value over that period of time:

Title	Condition	1978 Value	1987 Value	% Increase
Amazing Fantasy #15	M	$360	$1250	333%
Amazing Spider-Man #1	M	$300	$900	300%
Fantastic Four #1	M	$600	$1300	217%
Showcase #4	M	$450	$1300	289%

Not many stocks can show increases of such proportions over that period of time. However, one fact concerning Silver Age comics and their values over the past 10 years should be noted. The huge value increases in all the books discussed in this article actually took place over a five year period - 1978 to 1982. The books seemed to have peeked during that time and have pretty well held even until now. They have been dormant, but it looks like that will change very soon. Currently, record prices are being set for key Silver Age books. Silver age is once again on the move, and from every indication the growth potential looks to be even more astounding than the growth period of 1978 to 1982. For instance, Amazing Fantasy #15 was recently documented as selling for $2,200 cash.....and this is a trend that will continue. My prediction is that the next few months will be boom times for premium Silver Age.

While the above four books represent the premium titles of Silver Age comics, there are plenty of other available books from the period that make very attractive investments and can be considered "key". Just what is the definition of a "key" book?

A "key issue" of a comic is one that has a high level of importance in that title's particular run. Some examples are a title's first issue, a character's origin issue, first appearance of a character, etc.

Following is my opinion of the top Silver Age "key issues". Some of the titles will have qualifying statements, some will not.....In any event, they represent the very prime books of the Silver Age. (These books are not ranked in any order):

(1) Fantastic Four #3..(1st issue in costume).

(2) Fantastic Four #4..(1st appearance of Silver Age Sub-Mariner).

(3) Avengers #1..(1st appearance and origin of one of Marvel's premier group comics).

(4) Avengers #4..(1st appearance of Silver Age Captain America).

(5) Tales To Astonish #27..(Origin and first appearance of Ant Man..key Silver Age character and one of most difficult Marvel books to find).

(6) Tales To Astonish #35..(1st Ant Man in costume).

(7) Tales Of Suspense #39..(Origin and first appearance of Iron Man, key Marvel character).

(8) Daredevil #1..(Origin and first appearance of character..yellow and black costume).

(9) X-Men #1..(1st issue and origin of one of Marvel's most popular group titles).

(10) X-Men #94..(Change of the team's lineup, change of artist/writer, switched from slow selling reprint book to surprisingly popular new material..changes caught collectors by surprise and relatively low distribution on the issue has rapidly increased it's value..continued demand for the series keeps the value climbing).

(11) Journey Into Mystery #83.. (Origin and first appearance Thor, one of Marvel's enduring characters.)

(12) Incredible Hulk #1.. (First successful Silver Age Monster/Hero, key character in Marvel universe.)

(13) Action #252..(Origin and first appearance of Supergirl).

(14) Adventure #247..(1st Legion of Super Heroes appearance. It is the opinion of this author that this issue is not as historically significant as the top four mentioned earlier. I also believe that there is not as much demand for this issue as many believe. Look around at any major convention. There are more issues available than there are buyers.

(Editor's Note: Does anyone disagree with this statement by Mr. Thomas?)

(15) Batman #100..(Key number of one of the most popular characters in comics history, beautiful cover..will always be in demand).

(16) Brave and the Bold #1..(1st issue of very popular title..not as easily moved at Guide price as one might think, but still a good investment when bought at an attractive price).

(17) Brave and the Bold #s 28, 29, 30..(any of these three books bought at even full Guide represent solid investments. 1st appearances of the Justice League of America, a team consisting of DC Comic's most popular super-heroes).

(18) Detective #225..(1st appearance of John Jones, Manhunter From Mars, technically the first Silver Age hero although most collectors still consider the Flash to be the holder of that honor).

(19) Flash #105..(The Silver Age Flash begins his own series after Showcase trial issues. Very key book with unlimited investment potential. Will sell easily at or above Guide. Also see: Showcase #'s 4, 8, 13, & 14).

(20) Green Lantern #1..(One of DC's most colorful and popular Silver Age characters. Book is currently undervalued and is a bargain at Guide. Prices will soar. Also see: Showcase #'s 22, 23, & 24).

(21) Justice League Of America #1..(Title begins own series after successful try out issues in Brave And Bold..DC's Silver Age answer to All Star Comics, one of the most sought after Golden Age titles. Destined to become one of the most sought after books of the Silver Age. Also see: Brave And Bold #'s 28, 29, & 30).

(22) Brave And Bold #s 34, 35, 36..(1st Silver Age revival of popular Golden Age DC hero the Hawkman..stunning art by Joe Kubert).

(23) Showcase #8, 13, 14..(All feature the Flash before his regular series and are very key Silver Age books. Very high demand).

(24) Showcase #1..(Same reasons for demand as Brave And Bold #1).

(25) Showcase #6, 7, 11, 12..(Original team book starring the Challengers and featuring art by the most famous comic book artist of both the Silver Age and the Golden Age, Jack Kirby. Real sleepers that make for a great investment!).

(26) Showcase #17, 18, 19..(Featuring origin and first appearances of one of the most popular original, non-revival characters of DC's Silver Age, Adam Strange).

(27) Showcase #22, 23, 24..(Origin and first appearances of Silver Age Green Lantern. I predict these will show phenomenal value increases over next few years).

(28) Showcase #35..(Origin and revival of Golden Age DC character, the Atom! Key Silver Age hero. Book has above average growth potential).

(29) Showcase #43..(Unique collectible...1st appearance in comics of one of the most popular characters of the 20th century, Ian Fleming's super spy James Bond! Comic based on movie/book "Dr. No". Fantastic potential!).

(30) Mystery In Space #53..(Adam Strange takes over lead story and cover as he begins his own series after tryout issues of Showcase. See Showcase #s 17, 18, 19).

(31) Superman #100..(Same reasons for demand as Batman 100).

(32) Lois Lane #1..(1st issue of popular series featuring Superman's girl friend. Another tough book to find).

(33) Jimmy Olsen #1..(same as Lois Lane #1 but features Superman's friend Olsen).

(34) Star Wars #1..(Only the 35 cent cover price issue..This odd test price cover had a low distribution of only 1500 copies, instantly creating a collectors item based on one of the most popular film series of modern times...demand will grow on this book as well as all items related to the film).

If a serious investor would take the time and effort to put a collection of all the above books together (at as attractive prices as possible) and hold them for a few years my opinion is that the profit would be astounding.

While the previous books represent the very "cream" of Silver Age collectibles, there are many other choice books that would return excellent profits to the investor. Some of these books are: Amazing Spiderman #2 through 20.
Fantastic Four #2 through 20.
Daredevil #2 through 10.
Flash #106 through 130.
Green Lantern #2 through 10.
Justice League #2-10
Atom #2 through 10.
Challengers of the Unknown #s 1 through 8.
Conan #s 1, 2, 3.
X-Men #2-10
Early Silver Age issues of Batman, Superman, Action, Detective and Adventure (especially early Legion issues).
Most T.V. and Movie photo cover Dell and Gold Key comics.

Please keep in mind, this article was written strictly for the investor and not the collector. There are books that might have been slighted and certainly some that others will feel should have been included for one reason or another. But it is this author's opinion that the very best investibles of the Silver Age have been listed and discussed.

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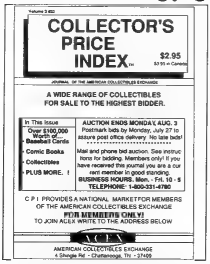
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OVERSTREET PRICE UPDATE

ACE COMICS PRESENTS
May, 1987-Present (1 75 cover, B&W)
Ace Comics

1- Daredevil Battles The Claw	1 70	
Title Value	1 70	

ACTION COMICS
Dec., 1954- Present
DC Comics

201- Last pre-code issue	80.00	
202-225	80.00	
221-240	42.00	
241, 243-251	32.00	
242- Origin & 1st app. Brainiac	110.00	+
252- Origin & 1st app. Supergirl	230.00	+
253- 2nd app Supergirl	34.00	+
254- 1st meeting Of Bizarro & Superman	30.00	
255- 1st Bizarro Lois Lane	25.00	
256-261	18.50	
262-266, 268-270	16.00	
267- 3rd Legion app.	138.00	+
271-275, 277-282	14.00	
276- 6th Legion app.	45.00	
283- Legion Of Super-Villains app.	15.00	
284- 14th Legion app. (cameo)	15.00	
285- 12th Legion app.	18.00	
286-290	13.00	
291, 292, 294-299	8.50	
293- Origin Comet	11.50	+
300	10.00	
301-308, 310-320	5.50	
309- Legion app.	6.50	
321-333, 335-340	4.00	
334- Giant (G-20)	7.50	
341-346, 348-359	3.20	
347- Giant (G-33)	5.50	
360- Giant (G-45)	5.50	
361-372, 374-380	2.00	
373- Giant (G-57)	3.80	
381-424	1.00	
425- Adams art	2.00	
426-436, 438, 439	1.00	
440- 1st Grell art on Green Arrow	3.00	
441- Grell art on Green Arrow	1.50	
442, 444-450	1.00	
437, 443- 100 page giants	1.80	
451-499	1.00	
500- Superman life story	1.20	
501-558, 561, 562, 564	.80	
560, 563, 565- Ambush Bug app.	1.50	
566-582	1.00	
583- Allan Moore	3.00	H
584-Byrne begins	1.20	
585-596	1.00	
Annual 1 (10/87) Arthur Adams art	1.50	
Title Value:	4098.50	

ACTION FORCE
Mar. 1987-Present (1.00, color, weekly)
Marvel Comics Ltd. (British)

1- British G.I. Joe series	5.00	-
2	3.00	-
3-8	2.00	
9-12	4.00	
Title Value:	36.00	

A.C.T.I.O.N. FORCE
Jan. 1987-Present (1.75, B&W)
Lightning Comics

1	1.50	
Title Value:	1.70	

ADAM AND EVE A.D.
Sept 1985-present (1 50, B&W)
BAM Productions

1-11	1 40	
Title Value	15.40	

ADOLESCENT RADIOACTIVE BLACK BELT HAMSTERS (Also see Clint, Latlin Gas)
1986-Present (1 50, B&W)
Comic Cavalle/Eclipse Comics

1	4.50	-
1- 2nd Print (1.50)	1.40	
2-6	1.80	-
3-D 1 (7/86)	2.00	
3-D 2-4	2.00	
Title Value:	21.80	

ADVENTURE COMICS
No. 247, Apr, 1958 - No. 503, Sept, 1983
National Periodical Publications/DC Comics

247- 1st app. Leg Of Super Heroes	1350.00	-
248-255	35.00	
256- Origin Green Arrow	70.00	+ H
257-259	35.00	
260- Origin Aquaman	32.50	+
261-266, 268, 270	28.00	
267-2nd Legion Of Super-Heroes	265.00	+
269- Intro Karate Kid	36.00	
271- Origin Luther	26.00	
272-280	20.00	
281, 284, 287-289	18.00	
282- 5th Legion app.	50.00	
283- Intro Phantom Zone	26.00	
285- 1st Bizarro World story In Adv.	26.00	
286- 1st Bizarro Mxyzptlk	22.00	
290- 8th Legion app.	12.00	
291, 292, 295-296	14.00	
293- 13th Legion app	32.00	
294-1st Bizarro M. Monroe, Pres Kennedy	16.00	
298-1st Gold Kryptonite	14.00	
300- Legion exists begins	152.00	+
301- Origin Bounding Boy	50.00	+
302-305	26.00	+
306-310	21.00	+
311-320	16.00	
321- Intro Time Trapper	12.00	
322-325, 328-330	11.00	
327- Intro Timber Wolf in Legion	11.00	
331-340	10.00	
341- Triplicate Girl becomes Duo Damsel	7.50	
342-345, 347, 350, 351	6.50	
346, 348, 349	7.50	
352, 354-360	5.50	
353- Death of Ferro Lad In Legion	10.00	
361-364, 366, 368-370	4.20	
365, 367, 371, 372	5.20	
373, 374, 376-380	4.20	
375- Intro Quantum Queen	5.20	
381-389, 391-400	1.20	
390- (50 pg. giant G-81)	4.00	
401, 402, 404-410	1.20	
403- (68 pg. Giant G-81)	4.00	
411-415, 418, 419	.80	
416- (100 pg. giant Super-pf DC-10)	1 20	
417- Morrow Vigilante, Frazetta Shining Knight reprints Adv. 161	1.20	
420-424	.80	
425- New look	1.50	
426-458	.80	
459-466	.80	
467-480	.80	
491- last comic-size Iss.	1.00	
492-499 492-100 pg. digests begin	1.20	
500- all Legion reprints	1.60	
501-503	1.20	
Title Value	4095.80	

ADVENTURERS, THE
August, 1986-Present (1 50, B&W)
Aircel Comics/Adventure Pub

1	6.00	-
1- cover variant, limited edition	20.00	-
1-2nd Print (12/86), 1st app. Ell Warrior	5.00	
2, 3	2.00	
0- (#4, 12/86) Origin	1.50	
4-10	1.80	
Title Value	49 10	

ADVENTURES IN THE MYSTWOOD
1986 (2.00, B&W)
Blackthorne Pub.

1	1.80	
Title Value.	1 80	

ADVENTURES OF B.O.C.
Nov. 1986-Present (1 50, B&W)
Invasion Comics

1	1.40	
Title Value	1.40	

ADVENTURES OF CAPTAIN JACK, THE
June, 1986-present ($2, B&W, Adults)
Fantagraphics Books

1	4.00	

Action Comics #309. © DC Comics

Adam and Eve A D #3, © BAM Productions

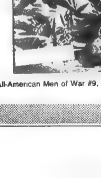
Adventure Comics #275. © DC Comics

Adventures of Capt. Jack #1, © Fantagraphics

Adventures of the Outsiders #33 © DC Comics

Alien Legion #7 © Marvel Comics

Alien Worlds #4 © Eclipse Comics



All-American Men of War #9, © DC Comics

2 3.00
3-11 2.00
Title Value. 25.00

ADVENTURES OF CHUK, THE
July, 1987-Present (1.25, B&W)
White Wolf Comics
1 1.00
Title Value: 1.00

ADVENTURES OF LUTHER ARKWRIGHT, THE
Oct. 1987 (2.00, B&W)
Valkyrie Press
1 2.00
Title Value: 2.00

ADVENTURES OF RICK RAYGUN, THE
Sept, 1986-Present (1.75, B&W)
Stop Dragon Comics
1-4 1.60
Title Value: 6.40

ADVENTURES OF SLATE SKATE, THE
Jan 1987-Present (1.75, B&W)
Hot Shot Comix
1 1.50
Title Value: 1.50

ADVENTURES OF SPENCER SPOOK, THE
Oct, 1986-Present (1.95 cover price, B&W)
Aca Comics
1-5 1.80
Title Value: 9.00

ADVENTURES OF SUPERMAN (formerly Super
Jan, 1987-Present
DC Comics
424 3.00
425-436 1.20
Annual 1 (1987) 1.40
Title Value: 18.80

ADVENTURES OF THE OUTSIDERS, THE
(Formerly Batman And The Outsiders)
May, 1986 - No. 46, June 1987
DC Comics
33-38 .70
39-46/ Reprints .80
Title Value: 9.00

ADVENTURES OF THEOWN, THE
Oct, 1986-No. 3 (mini-series, 1.50, B&W)
Pyramid Comics
1-3 1.40
Title Value 4.20

AFTER APOCALYPSE
1987-Present
Paragraphix
1 1.50
Title Value: 1.50

AFTERMATH
1987-Present (B&W, 1.50)
Invasion Comics
1- 2 cover variations 3.00
2 1.50
Title Value 4.50

AGAINST BLACKSHARD: 3-D
August, 1986
Sirius Comics
1 2.00
Title Value: 2.00

AIRBOY
July, 1986-Present (18 pg, bi-weekly, 50 cent cover)
Eclipse Comics (no. 9 on regular size, 1.25 cover)
1 4.40 +
2-5 2.20 +
6-32 1.50
Title Value 53.70

AIRBOY - MR. MONSTER SPECIAL
Aug, 1987 (one-shot?, 1.75, color)
Eclipse Comics
1 1.80 +
Title Value 1.80

AIR MAIDENS SPECIAL
August, 1987-Present (1.75, color)
Eclipse Comics
1 2.00 +
Title Value: 2.00

AIR RAIDERS
Nov. 1987-Present (1.00, color)
Star Comics (Marvel)
1-3 1.00
Title Value: 3.00

ALBEDO
Apr. 1983- Present (B&W)
Thoughts And Images
0- Yellow cover, 50 copies 200.00
0- White cover, 450 copies 100.00
0- Blue, 1st printing, 500 copies 100.00
0- Blue, 2nd printing, 1000 copies 75.00
0- 3rd print 5.00
0- 4th print 2.00
1- Dark red 120.00
1- Bright red 100.00
2 120.00
3, 5 7.00
4, 6 10.00
7, 8 2.50
NOTE Prices vary widely on this series!
Title Value: 941.00

ALIEN DUCKLINGS
Oct., 1986-Present (1.75, B&W)
Blackthorne Publishing
1-5 1.50
Title Value. 7.50

ALIEN ENCOUNTERS
June 1985 - No. 14 , Aug., 1987
Eclipse Comics
1-14 2.00
Title Value: 28.00

ALIEN FIRE
1987-Present (2.00, B&W)
Kitchen Sink Press
1-4 2.50
Title Value 10.00

ALIEN LEGION
April, 1984 - No. 20, Sept. 1987
Epic Comics (Marvel)
1 3.50
2-5 2.00
6-10 1.70
11-20 1.50
Title Value

ALIEN LEGION
Aug. 1987-Present (1.25, color)
Epic Comics
V2 #1 1.50 +
Title Value

ALIEN WORLDS
Dec, 1982 - No. 9, Jan. 1985
Pacific Comics/Eclipse Comics
1 3.50
2-7 3.00
8- 1st Eclipse issue 1.70
9- $1.75 cover price, last issue 2.00
3-D No. 1- Art Adams 5.00 H
Title Value. 30 20

ALL AMERICAN MEN OF WAR
No. 2, Dec-Jan., 1953-No. 117, Sept.-Oct., 1966
National Periodical Publ
127 (1952) 100.00
128 (1952) 70.00
2-5 (1952) 55.00
6-10
11-20 22.00
21-28 18.00
29, 30, 32-Wood art 24.00
31, 33-39 9.00
51-66 6.20
67-1st Gunner & Sarge by Andru 7.00
68-70 4.00
71-80 4.00
81-117 1.20
Title Value: 1379 60

OVERSTREET PRICE UPDATE

ALL STAR INDEX, THE
Feb. 1987 (2.00 cover price)
Independent Comics Group (Eclipse)
1 2.00
Title Value: 2.00

ALL-STAR SQUADRON
Sept. 1981 - No. 67, Mar. 1987
DC Comics
1 1.50
2 1.00
3-24 .60
25- 1st Infinity, Inc. 4.00
26- Infinity, Inc. origin. 3.50
26-49 .50
50- Crisis x-over 1.50
51-53- Crisis x-over 1.00
54-67 .50
Annual 1 1.00
Annual 2 1.00
Annual 3 1.50
Title Value: 86.00

ALPHA FLIGHT
Aug, 1983 - Present
Marvel Comics Group
1 4.00 = H
2 3.00 + H
3 2.00 + H
4-11 2.10 + H
12- Double size 2.50 H
13-19 1.50 H
17- X-Men x-over, Wolverine app. 3.00 + H
18-29: last Byrne issues 1.50 H
30-39 1.00
40-49 1.00
50- Double size 1.50
51-53: 52, 53-Wolverine app. 1.00 +
54, 55 .50 +
Annual 1 1.50
Annual 2- (10/87, 1.25 cover) 1.50
Title Value: 89.10

ALPHA TRACK
Feb, 1985- Present ($1.75, color)
Fantasy General Comics
1, 2 1.50
Title Value: 3.00

ALPHA WAVE
March 1987-Present (1.75 cover, color)
Darkline Comics
1 1.50
Title Value: 1.50

ALTER EGO
May, 1986- No. 4, Nov. 1986 (mini-series)
First Comics
1 1.50
2-4 1.40
Title Value: 6.00

ALTERNATE EXISTENCE
May, 1982 (one-shot, B&W, $2.00 cover)
Alternate Comics
1- Magazine size 2.00
Title Value: 2.00

ALTERNATE HEROES
Sept. 1986 (1.95, B&W)
Prelude Graphics
1, 2 1.70
Title Value: 3.40

AMAZING ADULT FANTASY
(Amazing Adve. No. 1-6, Amazing Fantasy No 15)
No. 7, Dec. 1961 - No. 14, July, 1962
Marvel Comics Group (AMI)
7- Ditko art in all 66.00 +
8-14: Most 10 cent issue 49.00 +
Title Value: 409.00

AMAZING ADVENTURES
(Amazing Adult Fantasy No. 7 on)
June, 1961 - No. 6, Nov, 1961
Marvel Comics Group (AMI)
1- Origin Dr. Droom (1st Marvel Super-Hero)
Ditko & Kirby art in all 115.00 +
2 57.00 +
3-6 42.00 +
Title Value: 340.00

AMAZING ADVENTURES
Aug, 1970 - No. 38, Nov, 1976
Marvel Comics Group
1- Inhumans by Kirby & Black Widow begin
2.40
2-5 1.80
5-8. Adams art 3.00
9, 10- 10 Last Inhumans 1.20
11- New Beast begins, ends no. 17, X-Men cameo
3.50
12-17 1.80
18- 1st app. Killraven, Adams art 2.50
19-38 .80
Title Value: 51.00

AMAZING ADVENTURES
December, 1979 - No. 14, January, 1981
Marvel Comics Group
V2No.1- Reprints X-Men 1, 36 1.50 +
2-14: Early X-Men reprints 1.50
Title Value: 21.10

AMAZING COMICS PREMIERES
1986-Present (1.95, B&W)
Amazing Comics
1 1.80
2-5 1.80
Title Value: 9.00

AMAZING CYNICALMAN, THE
June, 1987 (1.50, B&W)
Eclipse Comics
1 1.50
Title Value 1.50

AMAZING FANTASY
(...Adult Fantasy No. 7-14)
No. 15, Sept, 1962 (on 1st pg.)
Marvel Comics Group (AMI)
15 1420.00 + H
Title Value 1420.00

AMAZING HIGH ADVENTURE
Aug, 1984 - Present
Marvel Comics Group
1-5 2.00
Title Value: 10.00

AMAZING SPIDER-MAN, THE
March, 1963 - Present
Marvel Comics Group
1- Recalls origin by Ditko 960.00 + H
1 (Reprint) 13.00 + H
1 (with record) 54.00 + H
2- Intro The Vulture 360.00 + H
3- Intro & 1st app. Doc Octopus 210.00 + H
4- Origin & 1st app. The Sandman 183.00 + H
5, 6 141.00 + H
7-10 105.00 + H
11-13, 15 68.00 + H
14- Intro the Green Goblin 73.50 + H
16-19 42.00 + H
20- Intro & origin The Scorpion 42.00 + H
21-30: 25- 1st app. Crime Master, 28- origin & 1st app. Hobgoblin 28.00 + H
31-40 31- Intro Harry Osborn, Gwen Stacy, & Prof. Warren, 35-Last Ditko issue, 39, 40- Green Goblin in both
16.00 + H
41-49 6.50 + H
50 12.00 + H
51-60 56- Intro Capt. George Stacy 6.30 + H
61-80 4.20 + H
81-89, 91-93, 95, 99 4.2 + H
90- Death of Capt. Stacy 6.6 + H
94- Origin retold 6.30 + H
96-98. Drug books not approved by CCA
10.5 = H
100- Anniversary Issue 14.0 + H
101- Intro Morbius 7.90 + H
102- Origin Morbius (52 pgs.) 7.8 + H
103-112, 115-118 3.2 + H
113, 114, 119, 120 3.7 + H
121- Death of Gwen Stacy 19.0 + H
122- Death of Green Goblin 19.0 + H
123-128 2.60 + H
129- 1st app. The Punisher (2/74) 21.0 + H
130-133, 136-140 2.1 + H

Alpha Flight #4 © Marvel Comics

Amazing Adventures V2#1, © Marvel Comics

Amazing Fantasy #15, © Marvel Comics

Amazing Spider-Man #20, © Marvel Comics

Amazing Spider-Man #252. © Marvel Comics

American Flagg! #1. © First Comics

America Vs the Justice Society #1. © DC Comics

Anthro #1, © DC Comics

94- Punisher cameo app. 5.20 + H
95- Punisher app. 7.40 + H
96-160 1.60 +
161 Nightcrawler app., Punisher (cameo) 6.30 +
162 Punisher app., Nightcrawler 7.20 + H
163-175 1.50
176-73, 176-181, 181- Origin retold, gives life history of Spidermen 1.50
174-175- Punisher app. 4.80 + H
180-186 1.00
187-199- Byrne art (p) 2.00
198-199, 204, 205, 207-219 1.00
200- Giant origin issue 2.50
201, 202- Punisher app. 4.20 + H
203- 2nd Dazzler app. 2.00
204- Byrne art 1.80
205-217 1.00
218- 1st app. Hobgoblin 3.60 + H
219 2.00
220-251 1.00
252- new Black costume for Spiderman 5.00
253 3.00
254 1.50
255-260 1.80
261-270 1.00
271 1.80
272-284 1.00
285- Punisher app. 3.20 + H
286-288, 290-292 .90
289- Double size, origin Hob-Goblin 2.00 + H
290- Six part, Kraven 2.00 H
291 1.00 H
293, 296 .80 +
Annual 1 50.00 +
Annual 2 15.00 -
Special 3, 4 7.50
Special 5-8 4.00
Big Size 9 2.00
Annual 10 2.00
Annual 11 2.00
Annual 13 3.00
Annual 14 4.00
Annual 15- Punisher app. 5.00 H
Annual 16, 17, 18 1.20
Annual 19, 20 (1/98) 1.30
Annual 21- Special Wedding issue, direct sale version 3.00 H
Annual 21- Wedding issue, newsstand version 2.50 H
Giant Size 1 3.00
Giant Size 2, 3, 5, 6 1.50
Giant Size 4- Punisher app. 7.00 H
Title Value: 4308.80

AMAZING WAHZOO
Dec. 1986-Present (1.75, B&W)
Solson Publications

1 1.50
Title Value 1.50

AMBUSH BUG
June, 1985 - No. 4, Sept, 1985 (4-issue mini-series)
DC Comics

1 1.00 -
2-4 .80 -
...Stocking Stuffer 1.30
Title Value: 4.70

AMERICAN FLAGG!
Oct, 1983 - No. 50, Mar. 1988
First Comics

1 5.00
2-5 3.00
6-12 2.20
13-20 1.80
21-40 1.50
41-50 1.50
Special 2.00
Title Value 93.80

AMERICOM, THE
July, 1985-Present (B&W, 1.75)
Dark Horse Comics

1 3.00 +
2 2.00 +
Title Value 5.00

AMERICA VERSUS THE JUSTICE SOCIETY
Jan, 1985 - No. 4, Apr, 1985 (mini-series)

DC Comics

1 1.80
2-4 1.20
Title Value: 5.40

AMERICOMICS
May, 1983-No. 6, Mar, 1984
Americomics

1-6: printed on Baxter paper 1.80
Special 1 (5/83, $2.00) 1.80
Title Value: 12.60

AMETHYST
Jan, 1985 - No. 16, Aug 1986
DC Comics

1 1.00
2-16 .80
Special 1 1.30
Title Value: 15.80

AMETHYST
Nov, 1987-No. 4 Feb. 1988 (1.25, mini-series, color)
DC Comics

1 1.50
Title Value: 1.00

AMETHYST, PRINCESS OF GEM WORLD
May, 1983 - No. 12, May, 1984 (12 issue mini-series)
DC Comics

1 - 60 cent regular cover price 1.50
1 - 35 cent cover price tested in Austin and Kansas City only; scarce 5.00
2 - 35 cent cover price tested in Austin and Kansas City only; scarce 6.00
2-12 1.00
Annual 1 1.30
Title Value: 27.50

AMUSING STORIES
Mar. 1988-Present (2.00, B&W)
Renegade Press

1-3 1.00
Title Value: 4.50

ANGEL LOVE
Aug. 1986-No. 6, Mar. 1987 (mini-series)
DC Comics

1-6 .80
Special 1 1.20
Title Value: 7.60

ANIMAX
Dec. 1986-No. 4, June, 1987
Star Comics (Marvel)
1-4. 1.00 cover price begins .80
Title Value: 3.20

ANIMISM
Jan. 1987-Present (1.50, B&W)
Centurian Graphics

1 1.40
Title Value 1.40

ANIVERSE, THE
Oct. 1987-Present (1.95, B&W)
Wesbec Comics

1 1.90 -
Title Value: 1.90

ANONYMOUS, THE
1986-Present ?
Prairie Dog Pub.

1 1.50
Title Value: 1.50

ANTHRO (See Showcase)
July-Aug, 1968 - No. 8, July-Aug, 1969
National Periodical Publications

1 3.00 +
2-8 2.00 +
Title Value 13.00

ANYTHING GOES
Oct. 1986-No. 5 1987 (mini-series)
Fantagraphics (Adults, $2 cover)

1- Flaming Carrot app. 3.50
2-4; 5- THAT app. 2.00
Title Value: 13.50

AQUAMAN

OVERSTREET PRICE UPDATE

Jan-Feb, 1952 - No. 83, Aug-Sept, 1978
National Periodical Publications/DC Comics

1- Intro Cuteo	54.00 +
2	23.00 +
3-5	17.00 +
6-10	13.00 +
11-20	5.20 +
21-30	3.20 +
31, 32, 34-40	2.60 +
33- Intro Aqua Girl	3.20 +
41-47, 49	2.60 +
48- Origin reprinted	2.80 +
50-52 Atlanta Deathbed	8.40 +
53-56	1.00
57-63	.80
Title Value:	226.80

AQUAMAN
Feb, 1986 - No. 4, May, 1986 (mini series)
DC Comics

1	5.00
2-4	2.80
Title Value:	13.40

BRAXION OF THUNDER
Sept, 1981 - No. 50, Nov, 1985
DC Comics

1	1.20
2-4	.80
5-23, 25-49	.70
24- Double size	.90
50- Double size	1.20
Annual 1	.90
Title Value:	37.70

AREA 88
May 86, 1987-Present (1.50, B&W)
Eclipse Comics

1	3.50 +
1- 2nd print	2.00
2-10	1.80 +
Title Value:	21.70

ARION, LORD OF ATLANTIS
Nov, 1982 - No. 35, Oct, 1986
DC Comics

1	1.20
2-35	.70
Special 1	1.10
Title Value:	26.80

ARISTOCRATIC X-TRATERRESTRIAL TIME-TRAVELING THIEVES
August, 1985 - Present (1.75 cover, B&W)
Flattooser Books, Ltd.

1	3.00
1- 2nd print (12/86)	1.80
1- Begin new series (2/87)	1.80
2-4	1.80
Title Value:	12.60

ARMAGEDDON FACTOR, THE
1987-Present (1.95, color)
AC Comics

1	2.00 +
Title Value:	2.00

ARMOR (Also see Revengers Featuring...)
Sept, 1985 (one-shot, $2 cover)
Continuity Comics

1- Neal Adams art	2.00
Title Value:	2.00

ARMY SURPLUS KOMIKZ FEATURING CUTEY BUNNY
1982-No. 5 (1.50, B&W)
Army Surplus

1-Featuring Cutey Bunny	15.00
2-4	6.00
5	6.00
Title Value:	45.00

ASSASSINS, INC.
1987-Present (1.95, color)
Rivertini Comics

1	1.90
Title Value:	1.90

ASTONISHING TALES
Aug, 1970 - No. 36, July, 1976
Marvel Comics Group

1- Ka-Zar by Kirby & Dr. Doom begin	1.80
2	1.00
3-6: Smith art	2.50
7-9	.70
10- Smith/Sal Buscema art	2.50
11- Origin Ka-Zar	1.00
12- Man-Thing by Adams	2.50
13-20	.70
21-24	.50
25- Deathlok The Demolisher begins	2.40
26-30: 29- Guardians Of The Galaxy	1.00
31-36	.50
Title Value:	38.60

ASTRO BOY, THE ORIGINAL
Sept, 1987-Present (1.50, color)
Now Comics

1	3.00 +
2, 3	1.50
Title Value:	6.00

ATARI FORCE
Jan, 1984 - No. 20, May, 1985
DC Comics

1	1.50
2-20	.80
Special 1	1.60
Title Value:	20.20

ATOM, THE
(& the Hawkmen No. 39 on)
June-July, 1962 - No. 38, Aug-Sept, 1968
National Periodical Publications

1	58.00 +
2	23.00 +
3-1st Time Pool story; 1st app Chronos (origin)	
	21.00 +
4, 5	17.00 +
6-10	13.00 +
11-20	5.25 +
21-30	3.25 +
31-38	2.10 +
Title Value:	302.80

ATOM AND THE HAWKMAN
No. 39, Oct-Nov, 1968-No. 45, Oct-Nov, 1969
National Periodical Publications

39-45	1.60 +
Title Value:	11.20

ATOMIC MAN
Dec, 1985-Present (B&W, 1.75)
Blackthorne Pub.

1, 2	1.50
Title Value:	3.00

AVALON
Oct, 1986-Present (1.95, B&W)
Hamter Pub

1	2.00
2-12	1.95
Title Value:	23.45

AVENGERS, THE
Sept, 1963 - Present
Marvel Comics Group

1- Origin The Avengers	405.00 +
2	168.00 +
3	105.00 +
4- Revival of Capt. America who joins the Avengers	
	200.00 +
4 (reprint)	9.50 +
4 (with record)	26.00 +
5- Multi issues	63.00 +
6-10: 9- Intro Wonder Man who dies in same story	
	47.00 +
11-15	31.00 +
16-19: 16- New Avengers line-up	23.00 +
20-22	16.80 +
23-30: 28- Giant Man becomes Goliath	
	9.50 +
31-40	6.30 +
41-50, 51, 52, 54-56	4.70 +
53- X-Men app.	7.50 +
57- Intro The Vision	13.50 +
58- Origin The Vision	11.80 +
59-65, 68-70	5.80 +
66, 67- Smith art	9.40 +
71- 1st Invaders, Black Knight joins	5.20 +

Aquaman #3 ('62), © DC Comics

The Atom #3, © DC Comics

Atomic Man #1, © Blackthorne Pub.

The Avengers #1, © Marvel Comics

OVERSTREET PRICE UPDATE

Wolverine #3. © Marvel Comics

Wonder Woman #101. © DC Comics

World's Finest #94. © DC Comics

X-Factor Annual #1. © Marvel Comics

WINGING IT
July, 1987-Present (2.00, B&W)
Solo Productions

1, 2	1.50
Title Value:	3.00

WINTERWORLD
Sept. 1987-Present (mini-series, 1.75, color)
Eclipse Comics

1-3	1.80 +
Title Value:	5.40

WIZARD OF TIME, THE
April, 1986-No. 4, July, 1987 (B&W, 1.50)
David House

1- 1st print (red)	1.40
1- 2nd print (blue)	1.40
2, 3	1.40
4- Available from publisher only	3.00
Title Value	6.80

WIZARDS OF THE LAST RESORT
Feb. 1987-No. 4 (1.75, B&W)
Blackthorne Pub.

1-4	1.70
Title Value	6.80

WIZARD WORKS
1985- No. 4 (4 issue mini-series) (B&W)
Fantasy General Comics

1-4	1.70
Title Value	6.80

WOLPH
July, 1987- No. 4 (Mini-series, B&W, 2.00)
Blackthorne Pub

1-4	1.70
Title Value:	6.80

WOLVERINE (Also see Incredible Hulk)
Sept, 1982 - No. 4, Dec, 1982 (mini-series)
Marvel Comics Group

1	6.50 + H
2, 3	5.00 + H
4	8.00 + H
Title Value:	+ 22.00

WONDER MAN
Mar. 1986 (one shot)
Marvel Comics

1	1.50
Title Value:	1.50

WONDER WOMAN
No. 73, January, 1955 - No. 329, Jan, 1986
National Periodical Publications/DC Comics

73-90	38.00
91-94, 96-99	26.00
95- Atom Bomb cover	30.00
100	32.00
101-104, 106-110	20.00
105	40.00
111-120	13.00
121-126, 128-Last 10 cent issue	7.50
127-130	7.00
131-150	5.00
151-158, 160-170	4.00
159	5.00
171-178	3.00
179-195	2.50
196-198	3.00
199, 200	5.00
201-210	.90
211-230	.70
231-260	.50
261-286	.60
287- New Teen Titans	1.50
288-299	.90
300	1.50
301-309	.60
310-328	.80
329	1.50
Title Value:	1728.00

WONDER WOMAN
Feb. 1987-Present
DC Comics

1- Perez art begins	2.00 +
2-5	1.30 +
6-12	1.10 +
Title Value:	15.50

WONDERWORLD EXPRESS
1986
TrothDona Prod.

1	2.50
Title Value:	2.50

WORDSMITH
Aug. 1985-Present (B&W, 1.70)
Renegade Press

1	1.70
2-6	1.70
7-10: 2.00 cover price	1.70
Title Value:	10.80

WORLD OF KRYPTON
Dec. 1987-No. 4 (mini-series, .75, color)
DC Comics

1- Byrne story	.80 +
Title Value:	.80

WORLD OF WOOD
1986-no. 4 (mini-series, 1.75, color)
Eclipse Comics

1	1.80
2-4	1.80
Title Value:	7.20

WORLD'S FINEST COMICS
No. 76, Jan, 1955 - No. 323, Jan, 1986
National Periodical Publ./DC Comics

75-80	80.00
81-90	40.00
91-93, 95-99	25.00
94- Origin Superman/Batman retold	50.00 +
100	55.00
101-121: 121-Last 10 cent issue	12.00
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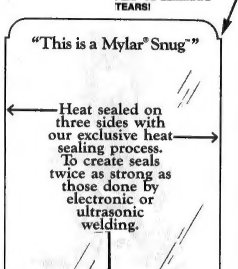
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